The Boston Conservatory

1995-96

The Boston Conservatory is one of America's leading performing arts colleges. Over four-hundred students annually come from around the United States and over twenty-nine countries to work with our artist faculty to become performers, teachers, composers, choreographers, and musical directors.

The Boston Conservatory

To study and train at The Conservatory is to prepare for a professional career in the performing arts.

The Boston Conservatory's degree programs are for students, like you, who "are serious about their art". The coursework is focused; the performance expectations demanding. The wealth of cultural and academic offerings which Boston offers complements the professional training and intensive study of the prescribed curriculum.

The

Boston Conservatory's strength is its people — the students, faculty and staff.

The following pages present a number of our students. For each one of them The Boston Conservatory means something different. Yet there is one thing that all of them have in common — a dream. They've chosen to train and realize their dream with us. Take a look at their faces and read their words to find out why The Boston Conservatory is the place for

You.

"Musical training for the total musician."

MUSIC STUDENTS WORK WITH ARTIST FACULTY AND TEACHERS TO DEVELOP MUSICAL ABILITIES TO THEIR UTMOST POTENTIAL. PERFORMANCE EXPERIENCE IS A CORE PART OF THE CURRICULUM. ORCHESTRA, WIND ENSEMBLE, CHAMBER ENSEMBLES, CHORAL ENSEMBLES AND "PIT" WORK FOR THE DANCE, OPERA, AND MUSICAL THEATER MAINSTAGE PRODUCTIONS COMPRISE THE MORE THAN 300 CONCERTS PRESENTED EACH YEAR.

Enrollment: 226
Faculty: 78
Student:Faculty: 3:1
Founded: 1867

Undergraduate Curricula:
Composition, Music Education, Opera, Performance, Performance/ Music Education

Graduate Curricula:
Choral Conducting, Composition, Jazz Studies (with Berklee College of Music), Opera, Performance, Performance/ Music Education

Degrees Offered:
Conservatory Diploma, Bachelor of Music, Master of Music, Graduate Performance Certificate, Artist Diploma

Alumni:
Major national orchestras and international opera companies, faculty of college and universities throughout the U.S.

Albert Tiu

Cebu City, Philippines

Piano Performance

Artist Diploma

Ever since I was young I liked the piano. Now that I'm in an Artist Diploma program there's not much else aside from my piano — performing and accompanying. … I want to study further; in music, it never stops. …Here each of us is recognized for what we do — you're not one among a sea of humanity. You count more.

Jan Bofinger

Ashgrove, Queensland Australia

Viola Performance

Graduate Certificate

Studying with my private teacher — Patricia McCarty — has been very good. This, and having Alexander technique. I've been trying to work on things for so long and now — I already feel and hear differences. … The reason I came here was to be able to break into the orchestra when I go back to Australia. The GPC course here is giving me what I need to do that.

Wang Center for the Performing Arts

I started studying voice four years ago after I did a concert with my choir. Before that time I was playing classical piano. The feedback and the feeling in giving of the voice to the audience ... I loved it! ... Now, I'm going through changes. I'm discovering new things about the voice. I'm learning about Opera. I'm getting what I came here to get — intense technique. ... It's great!

ADINA AARON

FORT LAUDERDALE, FLORIDA

OPERA PERFORMANCE

MASTERS CANDIDATE

Koji Komesu

Okinawa, Japan

Percussion Performance

Masters Candidate

Boston is so nice. It's different from other parts of America — safer. There are so many students and so many schools, I like that. ... In America I can study and learn the classical and contemporary side of things. ... Here I get a lot of experience because the school has three different divisions. ... I play for opera, dance, and theater. But the best is — orchestra!

"Performance oriented curriculum training a universal dancer."

Versatility for a dancer translates into work and performance opportunities. Therefore, Dance students take daily performance technique classes in ballet and modern dance. In addition, dancers study choreography, pedagogy, music, Laban notation, jazz, tap, and ethnic dance styles.

Performance experience is provided in frequent studio and mainstage concerts. The range of work performed runs the gamut of dance repertory augmented by frequent premieres.

Enrollment: 82
Faculty: 30
Student:Faculty: 3:1
Founded: 1943

Curricula:
Ballet, Modern, Choreography, pedagogy

Degrees Offered:
Bachelor of Fine Arts,
Conservatory Diploma,
Master of Fine Arts

Alumni:
Dance companies, Boston Ballet, Merce Cunningham, Martha Graham, Paul Taylor, Atlantic Ballet, Limon, Mark Morris, Broadway, national touring companies, film and T.V.

JAMES SMITH

UNIVERSITY CITY
MISSOURI

DANCE

SOPHOMORE

I was raised to believe that every form of dance should be appreciated and every form of dance is a technique. … Here we perform all the time. By your sophomore year you're choreographing. … I know that I can take this body and do things with it that nobody else can. … There are other dancers, but nobody dances like I do.

JEREMY LINDBERG

SHELTON, CONNECTICUT

DANCE

SENIOR

I danced professionally for six or seven years. I was looking for some place to study and I happened to take Yasi's class. She offered a different technique, a different way of teaching that didn't do all my thinking for me. She taught me how to think for myself, how to watch my own body. I consider her someone who I go to for advice about my career, about choices.

... Once you get out in the professional world, there's not as much caring about you as a person; whereas here, it's constant enrichment. ... Fall down, get up, try again. It's a wonderful experience to be with dancers ... seeing everyone grow every day. ... I am much older than most of the students ...

I feel as though I bring an element of experience and calm to their world ... they give me a lot of youth — they definitely have a lot of energy. ... I think I've gotten younger since I've come here — I think I was an older man when I first came.

Jimena Galindo

Mexico City, Mexico

Dance

Sophomore

When I first came here I was scared because I was an international student. But everyone was very nice to me, they were interested in what I had to say. … People made it easy for me to feel comfortable. … I like the fact that the teachers are very approachable. … You get to know them from another point of view. … They treat you as a dancer, not as a student.

Here you have all the different dance techniques. … You learn so many techniques … you really get to absorb every technique and deal with it … really WORK with it … and then you can express yourself the way that you want to through that technique. … The rush you get from dancing is incredible. There's no other feeling like it.

JENNIFER DEPALO

HUDSON FALLS, NEW YORK

DANCE

SOPHOMORE

"Acting based triple-threat curriculum training a versatile theater performer."

Theater majors study to be "triple-threat" actor-singer-dancers. Each student completes a full acting curriculum, music and voice study, and a full range of dance training including ballet, modern, tap and jazz styles. Frequent in-class performance with appropriate coaching and critique give guidance and constant evaluation of the student's work. Public performance experience is provided through mainstage and studio theater productions.

Enrollment: 126
Faculty: 32
Student:Faculty: 4:1
Founded: 1933 (Drama)

Curricula:
Acting, Voice, Dance, Directing, Stagecraft

Degrees Offered:
Bachelor of Fine Arts,
Conservatory Diploma,
Master of Music

Alumni:
Broadway - Les Miserables, Guys & Dolls, Miss Saigon, Oklahoma, South Pacific, Forever Plaid, The Secret Garden, 42nd Street.
National and international touring companies - West Side Story, 42nd Street.

Steve McConnell, the senior acting teacher, has made the biggest impression on me. I never understood acting until I had him as a teacher. … I've learned so much since I got here. I feel very solid and grounded in all aspects of voice, dance, and music. … The fact that I am training constantly for my goal … I'm always working towards it every day — with voice classes, with dance classes, with everything. … I feel like I can be an actress now.

KRISTA PIGOTT

WAILUKU, HAWAII

MUSICAL THEATER

SENIOR

Keesha Fleth

Rochester, New York

Musical Theater

Sophomore

The hardest people to perform in front of are your peers. Here you have to do it every day so you get comfortable with being on a stage. That helps you grow as a performer and as a person too. … Theater is hard because it's not, quote-unquote, "the money maker," it's not accepted in society as a real job. … When a teacher says "you have this talent and you can make it" that means so much. … As artists we have control over people for a small amount of time. … When I'm on stage I want to grab everyone that's out in the audience and make them feel important, make them feel what I'm feeling, make them a part of it.

There are obviously advantages and disadvantages to a small school. I generally like the intimacy here … the attention that we get. … The Boston Conservatory has a good education and best of all, in terms of students, the top people from high schools around the country — the cream of the crop. I never realized how everyone together pushes up the level to such a great degree. … I realize that Conservatory life is where I thrive. I can just be here and focus — train and concentrate.

JEREMY KOCH

MAPLEWOOD, NEW JERSEY

MUSICAL THEATER

SOPHOMORE

The biggest reasons I decided to come here: location, city, and opportunities. … The minute I came here I felt welcome. First time away from home you want to feel that way. … You don't get lost in the shuffle. … The classes are small, and the teachers really focus in on you. They push you to your potential. They don't try and put you into a mold. They concentrate on what you need to strive for, and what's best for you.

Jennifer Schrader

Lambertville, Michigan

Musical Theater

Junior

Performance experience is at the core of success in the arts. At The Conservatory, concert programming covers the full range of works available from early Baroque to premieres of new compositions, plays, and dance. Collaborative projects between the three divisions offer unique performance experience to the student, both in literature and in learning to work with other artists, directors, and conductors.

Outside of school, Boston offers a wealth of opportunity to the performer — "gigs", regional orchestras, theater, commercial work — extending the professional experience as well as building a potential job network.

Ensembles:
Orchestra, Chorale,
Wind Ensemble, Chamber Choir,
Opera Theater, Percussion
Ensemble, Chamber Music,
Really Useful Ensemble, Jazz
Ensembles (with Berklee
College of Music)

Facilities:
Mainstage - Proscenium Arch
(seating 400), John Jacob Seully
Hall (200), Studio Theater -
Black Box (75), Concert
Room (50), 5 Dance Studios,
25 Practice Rooms

Concerts:
Over 300 Annually - solo,
chamber, ensemble

Staged Productions:
2 Musicals, 1 Drama,
6 Opera Scenes, 1 Full
Opera Production,
3 Dancé Concerts, Student
Choreography Showings,
Theater Dance Showings

Jennifer Minnich

West Swanzey
New Hampshire

Cello Performance

Sophomore

My favorite kind of music making is chamber music. There's more of an interaction between people. In orchestra you just play in a section, but with chamber music you're communicating. ... Many of my teachers are soloists who do a lot of performing in the area. Their experiences enrich what we're doing. They provide direction for us. ... I've come to realize the importance of doing lots of different music making. ... Being in Boston is an advantage because there's so much going on outside the school. ... The more you get out there and do things, the more you grow as a musician.

Isabella B. Stewart Gardner Museum

This place is busy. Your days are really jam packed from 8 a.m. to 6 p.m. and then there's rehearsal. But, you're doing what you love to do! ...The Conservatory is so different than my undergraduate school. Here the faculty are very supportive, very knowledgeable; also, very professional. ... They are able to take you all the way down from text to actual performance. I've been able to perform a lot — mainstage, studio theater productions.... A plus is that all the Broadway touring companies come through here to audition. Also, I get work outside of school in film and commercials. ... It's great!

Joseph Machota

Darien, Illinois

Musical Theater

Masters Candidate

Victoria Hill

Wichita Falls, Texas

Dance

Masters Candidate

Performing is very important to me. I'm a very strong ballet dancer, but I don't want to be seen as JUST a ballet dancer. I want to perform in other mediums — jazz, modern. Here I can explore all areas of dance. The faculty are extremely knowledgeable and supportive. They have the eye to help me be a better performer, both technically and emotionally.

I'm thirty. I've been working for ten years in theater. … The most rewarding experience I have had was with a group called Educational Theater Programs. We did plays that dealt with health and safety issues. … We touched on subjects that no one else wanted to talk about. … Because theater is so dynamic, it can really change people's behavior and change people's lives. … I don't think there's a choice. If you're really a sane person — you would choose not to go into theater.

Why would you choose the hard work, the rejection? … There has to be some drive you can't control. … You just have to be there — that's where you belong — that's where you come alive.

Rudy Guerrero

Waipahu, Hawaii

Musical Theater

Transfer Student

As life is not lived only inside a practice room or rehearsal space, The Conservatory provides a wide range of clubs and organizations, as well as social, cultural and career-oriented programs. Events range from wellness programs to residence hall holiday parties to international food and culture festivals to black-tie "out-on-the-town" nights. All in all, something for everyone.

STUDENT LIFE

On-campus housing:
5 Victorian brownstones
156 live on campus
250 commuters

Student Union

Student Newspaper - MARQUEE

Student Government

Organizations:
Afro-American Artists Association, Christian Fellowship, Community Services Organization (Helping Hands!), Environmental Awareness Group, Gay + Lesbian Artist Association, "Gig" Office, MENC, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Travelling Troubadours

Jennifer Lampert

Park Ridge, New Jersey

Musical Theater

Senior

I spend a lot of time outside of school … I find it's good to have a break … For me the real fun stuff happens off campus when people really let their hair down and have fun. … I like to find little vintage stores — furniture and clothing stores — they're just fun … I like to get crazy clothes and buy stuff at the Garment District. …I go down by myself and shop or with my friend Laura … it's a blast!

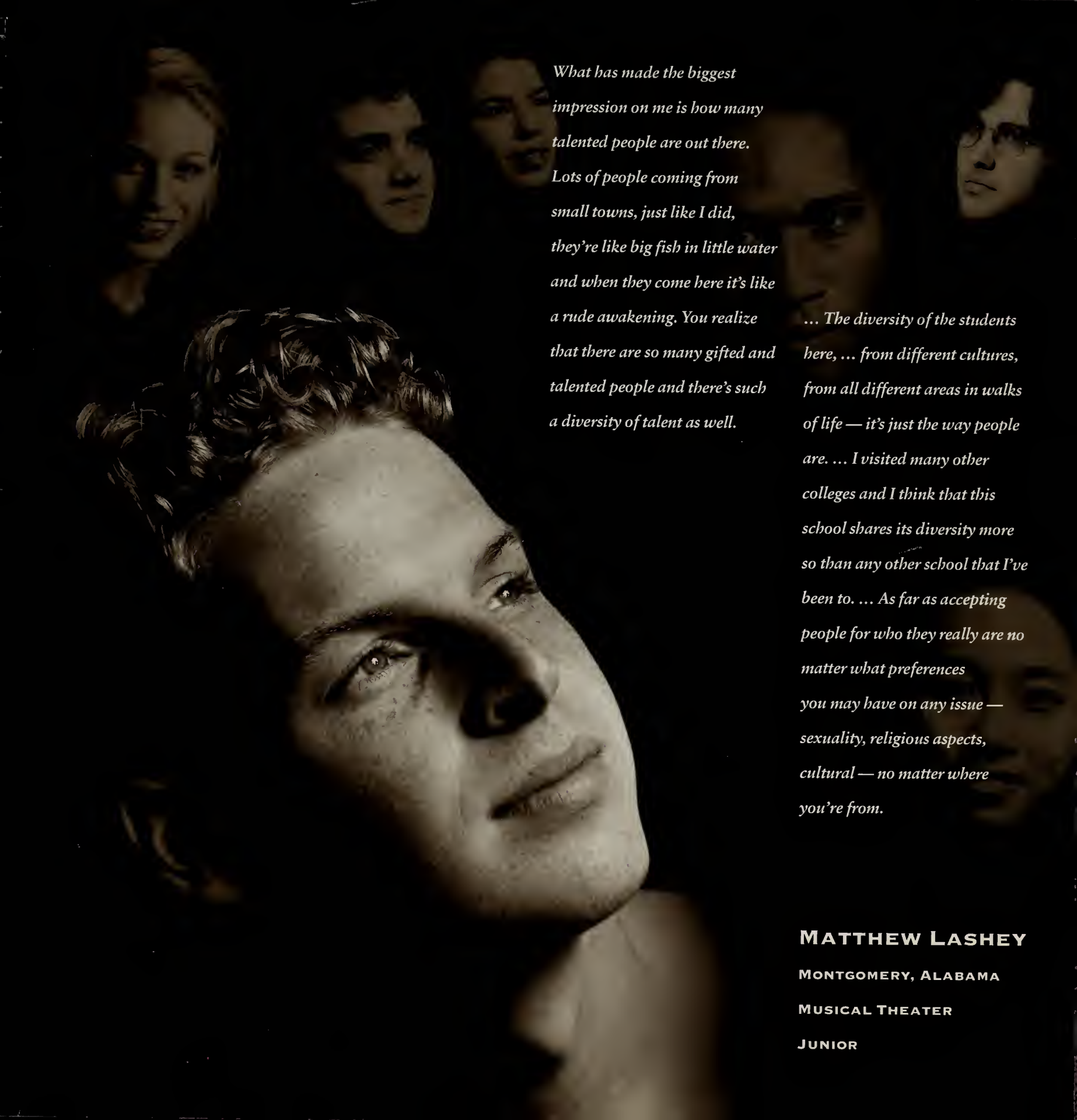
Jennifer Zimmerman

Ellicott City, Maryland

Musical Theater

Senior

I've been looking for people like this all my life. You come here and you're like "ahh, people I can relate to." There's not one person in my graduating class that I haven't had a heart-to-heart conversation with. ... You come with a lot of inhibitions and a wall around you because you're never really taught to take risks. ... An actress grows through positive reinforcement rather than intimidation. ... Now, I'm not afraid of going anywhere; doing anything. ... I'm a whole new person.



What has made the biggest impression on me is how many talented people are out there. Lots of people coming from small towns, just like I did, they're like big fish in little water and when they come here it's like a rude awakening. You realize that there are so many gifted and talented people and there's such a diversity of talent as well.

... The diversity of the students here, ... from different cultures, from all different areas in walks of life — it's just the way people are. ... I visited many other colleges and I think that this school shares its diversity more so than any other school that I've been to. ... As far as accepting people for who they really are no matter what preferences you may have on any issue — sexuality, religious aspects, cultural — no matter where you're from.

MATTHEW LASHEY

MONTGOMERY, ALABAMA

MUSICAL THEATER

JUNIOR

First of all, I love the city. There are so many things you can do — shopping, parties, dance clubs, theater. … And everyone here is family. That's one of the main things I like. There's friendly competition, but it's also a learning environment. … You get so many diverse teachers and methods … they give you so much information … that you can pool it and make your own style.

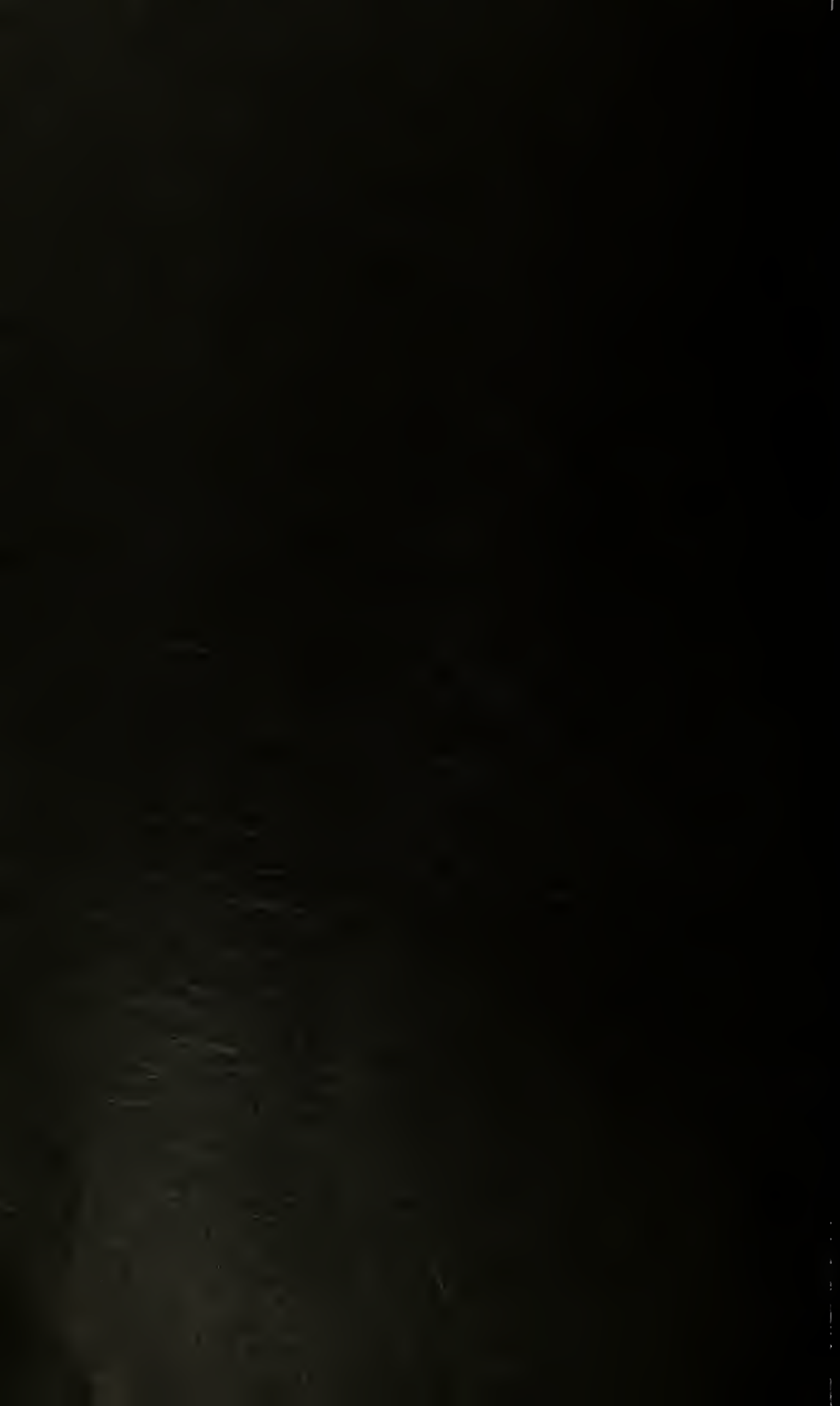
Leslie Roberts

Dayton, Ohio

Musical Theater

Sophomore

All of Boston is within walking distance (or a short "T" ride) of the school, whether you are looking for historical, cultural or educational centers. Boston is a city of internationally known Performers such as The Boston Pops, The Boston Symphony Orchestra, the Boston Celtics, Red Sox, Bruins and Patriots. Boston also runs the gamut in great restaurants. If you need a change of pace you can take a short trip to go skiing in the White Mountains, hiking in the Berkshire Mountains, walking on the beaches of Cape Cod, or visiting New York City. Boston living offers it all.



Quincy Market
Faneuil Hall
Freedom Trail
Charles River/Esplanade
New England Aquarium
Museum of Science
Museum of Fine Arts
Boston Ballet
Wang Center for the
Performing Arts
Symphony Hall
Boston Symphony Orchestra
Boston Pops
Boston Lyric Opera
Boston Celtics
Boston Red Sox
Boston Bruins
New England Patriots
Boston Garden
The Public Garden
Boston Common
Beacon Hill
Chinatown
Harvard Square

Ichiro Harada

Nara, Japan

Dance

Senior

I feel very comfortable living here in Boston ...I really like it. There are many opportunities to do things. ... I've been doing the Boston Ballet summer program for the past three years so I stay in Boston for the summer.

... Before I came here I focused on ballet technique. Now, I've learned a lot of modern. I like it. The Conservatory offers a lot of opportunities to learn different styles, different techniques. ... My dream is to perform on stage all over the world.

I'm a choreographer. I've got my own dance company here. We're in our third season. … Coming here gives you a chance to perform with some of the top choreographers. You get a chance to work with some great people, not only in dance but in music and theater. I try and incorporate all of this into my work, à la Michelangelo. … Boston is a good place to start showing your work. — It's more nurturing than New York and the school and the faculty are very supportive.

Sean Murphy

London, England

Dance/Choreography

Masters Candidate

Catalog

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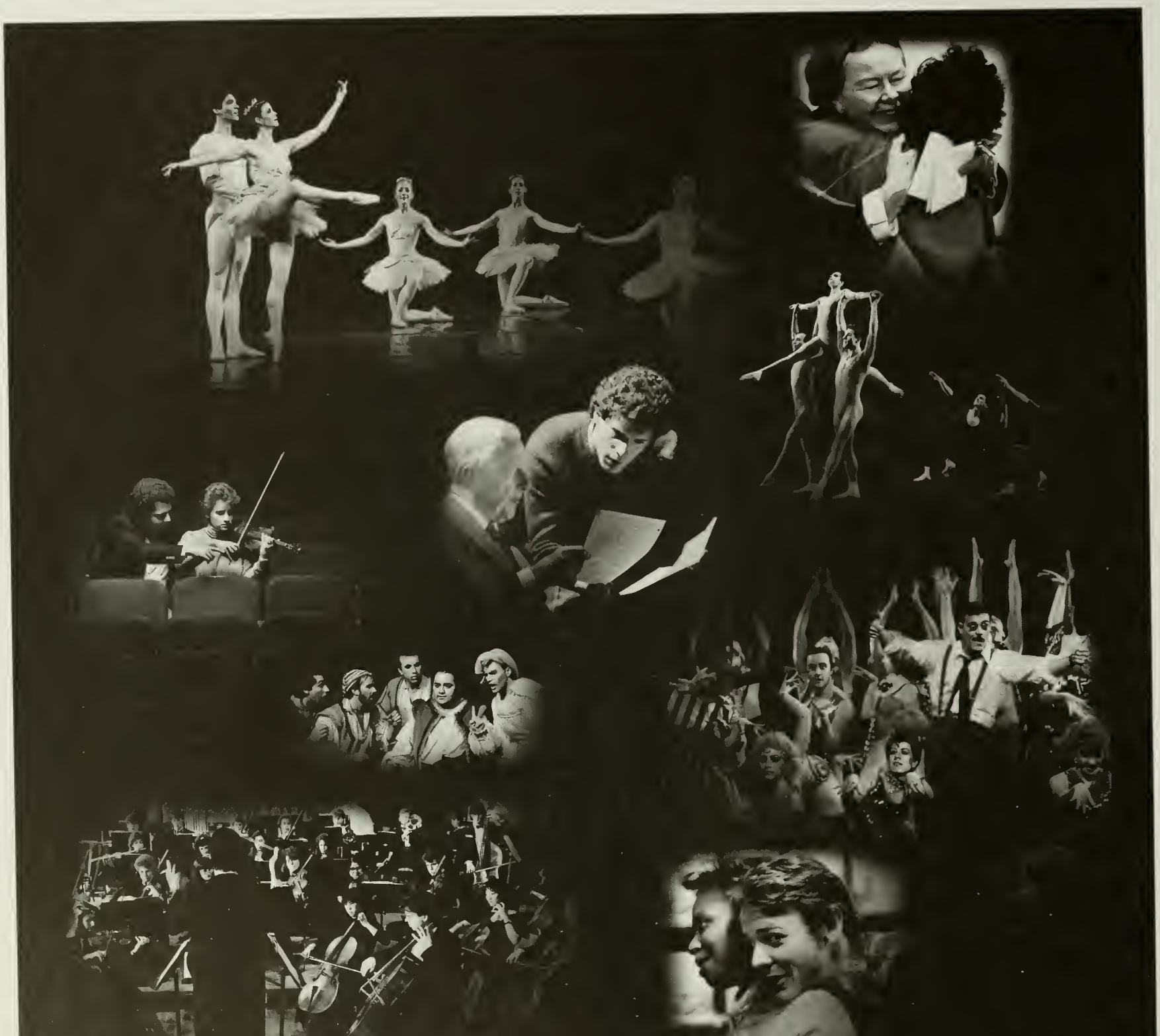

Academic Calendar

1994-95

September

2 (Fri)

Residence Halls open at 9:00 a.m.; New student arrival; Cafeteria opens with dinner for new students and orientation workers only.

3 & 4 (Sat & Sun)

New student orientation

5 (Mon)

Labor Day: staff holiday; returning student arrival; main building open 9-5; Cafeteria begins full service with dinner

6-9

All students: Placement exams, ensemble auditions, registration

12 (Mon)

First day of classes

23 (Fri)

End of drop/add

October

10 (Mon)

Columbus Day: no classes; staff holiday; buildings open on limited schedule; library closed

28 (Fri)

Midterm; Last day to withdraw from a class with a W

November

11 (Fri)

Veterans' Day (staff holiday, offices closed) classes as usual
Main building begins extended hours

22 (Tue)

Last day to withdraw from a class (WP/WF)
Classes end 10:00 p.m.

23-27

Thanksgiving recess: no food service

27 (Sun)

Cafeteria opens with dinner

December

16 (Fri)

Last day of classes

17 (Sat)

Examinations and juries

19 (Mon)

Examinations and juries

20 (Tue)

Examinations and juries

21 (Wed)

Examinations and juries

22 (Thu)

Examinations and juries
Cafeteria closes after dinner

23 (Fri)

Residence Halls close at noon

23-Jan 15

Semester break: academic buildings open weekdays 9-5; Residence Halls closed

January

16 (Mon)

Martin Luther King Day: Staff Holiday; Residence Halls open at noon (no food service)

17 (Tue)

Cafeteria opens with breakfast; Registration; New student advising

18 (Wed)

Registration (cont.)

19 (Thu)

Second semester classes begin

February

1 (Wed)

Last day of drop/add

20 (Mon)

Presidents Day: no classes; staff holiday; buildings open on limited schedule; library closed

March

15 (Wed)

Midterm; Last day to withdraw from a class with a W

17 (Fri)

Cafeteria closes after dinner

18 (Sat)

Residence Halls close at noon

19-25

Spring recess: Residence Halls closed; academic buildings open weekdays 9-5

26 (Sun)

Residence Halls open at noon; Cafeteria opens with dinner; library closed

27 (Mon)

Main building begins extended hours

April

3-7

Pre-Registration for 1995-96 Academic Year

17 (Mon)

Patriots' Day: no classes; staff holiday; buildings open on limited schedule; library closed

18 (Tue)

Follow MONDAY schedule of all classes, lessons and rehearsals; Last day to withdraw from a class (WP/WF)

May

3 (Wed)

Last day of classes

4-12

Examinations and juries

12 (Fri)

Cafeteria closes after dinner

13 (Sat)

Residence Halls close at noon

14 (Sun)

Commencement

Officers of the Institution

BOARD OF TRUSTEES

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William B. Dederer, *Dean of The Conservatory and Graduate Coordinator*
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Andrea Olmstead, *Music History and Literature*
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James David Christie, *Organ and Harpsichord*
Ronald Feldman, *Strings*
Peter Cokkinias, *Chamber Music*
Jung-Ja Kim, *Piano*
Allen Lannom, *Choral Activities*
Robert Pettipaw, *Brass*
Attilio Poto, *Woodwinds*
Arthur Press, *Percussion*
Mary Saunders, *Voice*
Cecelia Schieve, *Opera*

STATEMENT OF AFFIRMATIVE ACTION

It is the policy of The Boston Conservatory to provide equal opportunities to all persons regardless of race, religion, national origin or sex. The aim of this policy is to assure that The Conservatory complies with all equal opportunity laws and meets the additional needs that derive from its role as a responsible institutional citizen with an educational mission that specifically includes intercultural understanding. This policy applies to all aspects of personnel practices at The Boston Conservatory.

STATEMENT OF ACCREDITATION

The Boston Conservatory is accredited by the National Association of Schools of Music, and the New England Association of Schools and Colleges, Inc., a nongovernmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering post-graduate instruction.

Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the New England Association is not partial but applied to the institution as a whole.

As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association:

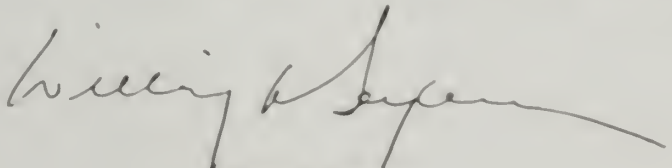
New England Association of Schools and Colleges
The Sanborn House, 15 High Street
Winchester, Massachusetts 01890
(617) 729-6762

President's Statement

In opening this catalog, you are taking the first step toward a commitment which will affect the rest of your life. Past joys and successes have led you to contemplate a career in the Performing Arts. Future joys and successes will be in direct proportion to the degree of commitment you make to your profession.

The mission of The Boston Conservatory *is to assist you in achieving your goal in every way possible. The unique nature of our institution, in which music, dance and theater are taught, studied, performed, and enjoyed, provides an atmosphere wherein involvement is the byword. Our school is purposefully small in size to assure much individual attention to the growth and development of each future artist. Students are provided with constant opportunities to expand their knowledge and performance skills. The level of achievement you ultimately reach will in large part be determined by your present initiative and dedication.*

The Performing Arts are noble professions. Whether you aspire to perform, compose, teach or direct, be assured that the entire Conservatory family stands with me in pledging our support and assistance in helping you reach your goal.



William A. Seymour,
President

General Information

A SHORT HISTORY

The Boston Conservatory was founded February 11, 1867, by the eminent musician, Julius Eichberg, under whose leadership The Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following the death of Mr. Eichberg in 1893, The Conservatory came under the direction of R. Marriner Floyd, with noted organist and composer, Herman P. Chelius, serving as Musical Director. The school was first incorporated under the laws of the Commonwealth of Massachusetts in 1896, with reorganizations in 1905 and 1914.

In 1920, Agide Jacchia, an honor graduate of the Conservatorio di Pesaro, was appointed Director. For ten years Conductor of the Boston Pops Orchestra (1917-1926), his knowledge and wide experience proved of inestimable value in establishing the prestige of The Conservatory. He continued as Director until his death in 1932 and was succeeded for a short time by his widow, Mme. Ferrabini Jacchia.

In 1933, The Conservatory came under the leadership of Albert Alphin, a former pupil and teacher at the school. He was responsible for reorganizing the school as a non-profit institution, acquiring its present complex of buildings on The Fenway and the construction of the theater building in 1949. Innovations under his guidance included the formulation of the Music Education Department in 1933 and the establishment of the Theater and Dance Divisions, thus broadening the offerings of baccalaureate degrees. This combining of music, theater and dance was unique in making the school one of the first conservatories in the country to offer professional training in the three performing arts.

In 1967, the hundredth year of The Conservatory, George A. Brambilla was elected as fifth President of The Conservatory, having served as Dean since 1963. It was during his tenure that further recognition was granted The Conservatory by national and regional accrediting agencies. The expansion of facilities allowed for dramatic growth of the student body and faculty, enhancing The Conservatory's standing in the educational community.

In 1979, Dale A. DuVall, formerly Vice-President for Business Operations, was appointed President. During his administration many business functions were modernized and a system of automatic data processing was instituted in the Business and Registrar's Offices.

William A. Seymour was appointed seventh President of The Conservatory in August, 1981, following an affiliation with The Conservatory extending back to 1967 when he served as Associate Dean and Director of the Chorale. Mr. Seymour brings to The Conservatory his many years of expertise in administration in arts education. He has addressed himself to the development of student resources, faculty cultivation, institutional advancement, and positioning The Conservatory in the international arena of performing arts.

THE MISSION

The Boston Conservatory is committed to the belief that performance is fundamental to any career in the arts,and it is with this belief that The Conservatory seeks to develop performance skills in all students. The faculty of performing artists, composers, and scholars has an earnest commitment to teaching and encouraging students in all areas of their art.

It is the mission of The Boston Conservatory to provide professional training in the three performing arts reinforced by a sound general education that will make its graduates more resourceful as performers and teachers. The Conservatory is committed to a course of fiscal responsibility to assure that this education is available to all qualified students. The numerous graduates now successfully active as performers and as teachers speak to the realization of this purpose. To its continued realization, the faculty and administration are wholeheartedly devoted.

PUBLIC PERFORMANCES

The Conservatory offers a full schedule of public performances. Indeed, proficiency in performance is regarded as fundamental to an education in the arts. More than 250 public performances are offered to Boston audiences throughout the academic year including faculty and student solo and chamber music recitals, senior dance projects, workshops, and major division performances by the Boston Conservatory Dance Theater, the Boston Conservatory Theater Company, the Opera Theater, the Symphony Orchestra, Wind Ensemble, Chorale, and Festival Chorus.

Faculty and guest artists appear frequently throughout the year. Regular attendance at these performances and participation by students is a vital part of the educational experience at The Conservatory.

ENSEMBLES IN RESIDENCE

The Boston Conservatory Chamber Ensemble is an ensemble of the Conservatory's Artist Faculty performers. Opportunities are afforded to students to observe the Chamber Players in rehearsals and performances throughout the academic year. Members include:

Michael Lewin (Piano; Artistic Director)
Neil Anderson (Guitar)
Lynn Chang (Violin)
Andrés Díaz (Violoncello)
Stuart Dunkel (Oboe)
Ronald Feldman (Violoncello)

Eduard Gazouleas (Viola)
Jung-Ja Kim (Piano)
Laura Park (Violin)
Janice Weber (Piano)

Prominent guest artists often join the Chamber players for concerts both on and off campus.

The Lewin/Chang/Díaz Trio This Piano Trio was formed in January 1993, bringing together three internationally acclaimed soloists, Boston Conservatory Artist Faculty and friends. Already in great demand, they have performed in Boston, throughout New England, at the Castle Hill Festival and on an extensive tour to Hong Kong and Honolulu where the *Star-Bulletin* raved at their "breathtaking brilliance, ... telepathic communication, ... glorious music making."

The Atlantic Brass Quintet has been the grand prize winner of six major chamber music competitions including the Coleman Chamber Music Competition as well as the most prestigious competition in the world of brass quintets, the International Brass Quintet Competition of Narbonne. Highlights in the quintet's concert career have been performances at Carnegie Hall, Weill Recital Hall, Tanglewood on Parade, Lincoln Center's Damrosch Park (broadcast live on WQXR), and The White House. In 1991 , they performed for an audience of over 350,000 on the Esplanade as part of Boston's Fourth of July Celebration. Their numerous concert tours have taken them across the U.S. and Canada and to Europe and Central America. A highly versatile ensemble, the Quintet has recorded music from the Renaissance through the Twentieth Century on the Northeastern, Summit, and Musical Heritage labels. Also dedicated to music education, the quintet served for six years on the faculty of the Tanglewood Institute and in 1993 began the Atlantic Brass Quintet Seminar at The Boston Conservatory, an intensive, two week program for high school and college age students.

The members of the Quintet, all of whom serve on the applied music faculty, are:

Joseph D. Foley (Trumpet)
Jeffrey Luke (Trumpet)
Seth Orgel (Horn)
John J. Faieta (Trombone)
John Manning (Tuba)

The Boston Conservatory Dance Theater is a company comprised of professional teachers, graduates, qualified students and guest artists. All are trained in ballet, modern, jazz, tap, and ethnic techniques. Programs reflect the diversity of choreographic styles from the traditional past to the present. The company presents concerts, lecture demonstrations, and children's performances, and is available to educational societies, colleges and schools.

PERFORMING ORGANIZATIONS

Boston Conservatory Dance Theater
Boston Conservatory Theater Company
Symphony Orchestra
Wind Ensemble
Chamber Ensembles
Chorale
Festival Chorus

Students who demonstrate outstanding performance ability are invited to audition for solo appearances with the major performing organizations.

COMPUTER FACILITIES

The Boston Conservatory Computer Music Studio is a new, state of the art facility for computer music composition featuring MIDI, sampling, synthesis, signal processing and digital recording hardware and software.

The Boston Conservatory Computer Learning Center features a number of Macintosh-based MIDI workstations for ear training, word processing, language instruction, stage blocking, Labanotation, MIDI sequencing and music notation.

THE ALBERT ALPHIN MUSIC LIBRARY

The Albert Alphin Music Library, located on the second floor of the main administration building at 8 The Fenway, houses a specialized collection of books, scores, periodicals and audio-visual materials supportive of the curricula at The Conservatory.

Particular strengths are in the areas of music performance, music history and literature, music education, opera, musical theater, world drama, dance history, dance notation, and choreography. Additionally, there is a representative core collection of college-level books in the liberal arts. Standards for collection development and operational procedures are followed as set by various professional organizations. To meet the needs of the faculty and students, the library increases its holdings substantially each year. The total collection is estimated at 40,000 volumes.

The complete works of major composers and a broad representation of minor and contemporary composers are represented through the 1,700 volumes of *urtext* editions of *Gesamtausgaben*, collections of study scores, performing editions, and sound recordings. Performing editions include: repertoire for orchestra; string orchestra; chamber orchestra; concert band; chamber ensembles; stage band; chorus; and solo instruments, notably keyboard and guitar. An extensive collection of opera scores and libretti, including many rare editions, along with scores of lieder and art songs, form the vocal repertoire collection. Also housed are the compositions of Boston Conservatory faculty and composition majors, and copies of Boston Conservatory Master's in Music Education degree theses.

A noteworthy collection is the Jan Veen-Katrine Amory Hooper Memorial Collection containing many rare and foreign books on dance and art. Within the dance section, which contains books on dance history, biography, dance forms, and choreography, is a special collection on the subject of dance notation. Represented here is the chronological development of the Sutton Movement Shorthand. Created by guest faculty member, Valerie Sutton, it is an innovative system of movement notation for dance in use nationally with a broad range of applicability, such as working with the deaf. Visual aids include video tapes of faculty and student choreography and performances, and slides on dance and art history.

Listening facilities are housed in both the Main Library and the Music Education Resource Center, which also contains a specialized collection of print and non-print teacher training materials. Audio-visual equipment includes listening tables equipped for individual or group use with turntables, reel-to-reel, DAT and cassette tape decks, as well as three VCRs and monitors, and slide, film, and filmstrip projectors. In addition to phonograph recordings of musical repertoire from the earliest history to the present, there are audio and video tape archives of Conservatory performances by all three divisions and recordings of plays, speech dialects, operas, operettas, musical theater works, and the spoken arts.

The library's resources are supplemented by the wealth of academic and special libraries to be found in the Boston area, notably in those sixteen libraries comprising the Boston Area Music Libraries (BAML). Visitor letters for research purposes may be obtained, and materials may be borrowed through the OCLC inter-library loan system which also gives users access to libraries across the nation. The famous Boston Public Library with its history collections is easily available due to proximity. The Conservatory library's growth is regularly enhanced by benefactors whose contributions to a broad range of the library's many collection areas are deeply appreciated.

Reference service is available whenever the Library is open. Prior to examinations, hours are extended. A handbook explaining policies and procedures is available in the library. Materials circulate to Boston Conservatory students, faculty, staff, and alumni. Outside students may borrow only through the inter-library loan system. The library is open to the public for in-house use. In addition, students from schools of the Pro-Arts Consortium who are cross-registered into Conservatory classes have full borrowing privileges.

Undergraduate CURRICULA

MUSIC DIVISION

Bachelor of Music Degree
Conservatory Diploma

The Boston Conservatory offers a Bachelor of Music degree with majors in composition, music education and performance. An emphasis in accompanying or opera is offered to upper level piano and voice performance majors, respectively. Double majors combining Performance and Music Education are possible. (See pages 42-43)

The Conservatory is committed to the belief that performance is fundamental to any career in the arts. Thus, performance is a central activity of all music majors as soloists, chamber music performers, and members of major performing organizations. Integral to all of these majors is a fundamental training in the theoretical and historical aspects of music. The specific requirements for these degrees may be found in the following pages. Professional training in music is reinforced by a sound general education which provides the breadth of knowledge requisite to the earning of a Bachelor's degree. For students who wish to focus entirely on the artistic aspects of their education, The Boston Conservatory offers the Conservatory Diploma in performance.

COMPOSITION AND THEORY

John Clement Adams, *Chair*
Larry Bell

The composition faculty endeavors to provide the undergraduate student with the basic tools of the craft of composition. A curriculum offering a thorough exploration of the theoretical subjects — harmony, counterpoint, and form — as well as private instruction in composition helps the student to become familiar with the techniques of various styles of the past and to discover his or her own mode of expression. Frequent composition concerts give the student the opportunity to hear his/her works performed in public.

The composition faculty also offers the necessary theoretical foundation for non-composition majors. Studies in harmony, ear training, and form help the performer and teacher develop a better understanding of the process of musical interpretation.

BACHELOR OF MUSIC IN COMPOSITION

FRESHMAN	CREDITS
Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Music Manuscript	1
Liberal Arts Core 1&2	6
General Psychology	3
Major Musical Organization	2
	34

SOPHOMORE	
Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Instrumentation	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2
	36

JUNIOR	
Composition	8
Applied Concentrate	4
Harmony	4
Form & Analysis	4
Computer Music	2
Introduction to Music History	4
Conducting	2
Liberal Arts Core 5&6	6
Major Musical Organization	2
	36

SENIOR	
Composition	8
Applied Concentrate	4
Ear Training 5&6	4
Music Electives	4
Liberal Arts Electives	9
Major Musical Organization	2
	31

GUITAR

Neil Anderson, *Coordinator*
William Buonocore
Olav Chris Henriksen

The guitar training program at The Boston Conservatory provides the classical guitarist with an opportunity to acquire skills essential for his/her professional career with respect to performing and teaching.

Guitar majors give public recitals in their junior and senior years, as the culmination of weekly lessons with their applied instructors. Chamber music is an integral part of the program. Eight semesters of Guitar Chamber Music help ensure a comprehensive knowledge of the ensemble literature as well as a thorough understanding of research and interpretation techniques.

The guitar major carefully studies the art of teaching in the Guitar Pedagogy class. Guitar literature and research techniques classes provide a broader knowledge of the instrument and the music written for it. The Guitar Repertoire class is a weekly opportunity for the guitarist to improve his/her performing abilities.

Guitar students have frequent opportunities to play music of all historical periods through The Conservatory's Chamber Music Program.

BACHELOR OF MUSIC IN GUITAR PERFORMANCE

FRESHMAN	CREDITS
Guitar	8
Guitar Literature*	2
Chamber Music	2
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Major Musical Organization	2
	30

SOPHOMORE	
Guitar	8
Guitar Repertoire Class	1
Chamber Music	2
Piano Class	2
Ear Training	4
Harmony	4
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2
	33

JUNIOR	
Guitar & Junior Recital	8
Guitar Repertoire Class	1
Pedagogy	2
Chamber Music	2
Counterpoint	4
Form & Analysis	4
Conducting	2
Introduction to Music History	4
Liberal Arts Core 5&6	6
Major Musical Organization	2
	35

SENIOR	
Guitar & Senior Recital	8
Chamber Music	2
Music Electives	4
Instrumentation	2
Composition	4
Research Techniques*	2
Psychology	3
Liberal Arts Electives	9
Major Musical Organization	2
	36

*Offered in alternate years only

CONSERVATORY DIPLOMA IN GUITAR PERFORMANCE

FRESHMAN	CREDITS
Guitar	8
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music	2
Major Musical Organization	2
	22

SOPHOMORE	
Guitar	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2
	30

JUNIOR	
Guitar & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2
	24

SENIOR	
Guitar & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Chamber Music	2
	20

MUSIC EDUCATION

Edna Geary, *Chair*
Thomas Ferrante
Jane Gaughan
Matthew Gordy
Lucy Holstedt
Sandra Nicolucci
Walter Pavasaris
Herbert J. Philpott
Henry Platt
Martha Rogers
Pamela Yanco

The Boston Conservatory recognizes its responsibility to student and community alike, and to the pursuit of excellence in its preparation of musician-teachers for the future. Only through comprehensive training will the beginning educator be able to meet the needs of contemporary schools. A visiting team from the Massachusetts Department of Education recently recommended that the Music Education Program at The Boston Conservatory "be viewed as a standard for how Music Education should be conducted in the Commonwealth."

Music education majors are given the unique opportunity to spend eight full semesters in direct contact with learners in Greater Boston schools. Through field internship and senior student teaching, each student gains experience in instrumental, vocal, general music, and special education classes at the elementary, middle, and high school levels.

An intensive series of core courses coupled with a comprehensive program of instrumental and choral methods courses allows the student to develop the diversity so essential to becoming a successful teacher in today's schools.

Bachelor of Music in Music Education

Freshman	Credits
Music Education Core 1&2	2
Applied Concentrate	4
Piano Class (or Accompanying, if piano concentrate)	2
Harmony	4
Ear Training	4
Voice Class (or Diction, if voice concentrate)	1
Liberal Arts Core 1&2	6
General Psychology	3
Educational Psychology	3
Woodwind Techniques, Methods & Materials	2
String Techniques, Methods & Materials	2
Major Musical Organization	2
Percussion Techniques, Methods & Materials	1
	36

Sophomore	
Music Education Core 3&4	2
Applied Concentrate	4
Piano Class (or Accompanying, if piano concentrate)	2
Harmony	4
Ear Training	4
Introduction to Music History	4
Brass Techniques, Methods & Materials	2
Liberal Arts Core 3&4	6
Liberal Arts Electives	6
Major Musical Organization	2
	36

Junior	
Music Education Core 5&6	6
Applied Concentrate	4
Form & Analysis	4
Introduction to Music History	4
Instrumental & Vocal Arranging	4
Conducting	2
Choral Techniques, Methods & Materials 1&2	2
Instrumental Techniques, Methods & Materials 1&2	2
Liberal Arts Core 5&6	6
Major Musical Organization	2
	36

Senior	
Music Education Core 7&8	2
Applied Concentrate & Recital	4
Philosophy of Education	2
Curriculum Development	2
Instrumental & Vocal Conducting Workshop	3
Guitar Class	1
Eurhythmics	1
Student Teaching Practicum	9
Liberal Arts Elective	3
Major Musical Organization	2
World Music	1
	30

Piano and Organ

Jung-Ja Kim, *Piano, Chamber Music, Coordinator*
Jonathan Bass, *Piano*
James David Christie, *Organ, Harpsichord*
David DeVeau, *Piano, Piano Literature*
Beatrice Erdely, *Piano*
John Finney, *Organ*
Irwin Gelber, *Piano*
Michael Lewin, *Piano*
Harriet Lundberg, *Piano*
Janice Weber, *Piano*

The piano faculty stress the complete preparation of students in all aspects of their pianistic careers. Intensive individual study directed to building solid technical competence and broad musical knowledge is the focus of the student-teacher relationship and culminates in the junior and senior recitals. In addition, students are urged to perform on a regular basis in master classes and piano performance classes.

The organ faculty also stress excellence in performance and the exposure to a wide variety of repertoire and styles. Church music courses are offered to help provide students with a broader knowledge of the art.

Bachelor of Music in Piano Performance

Freshman	Credits
Piano	8
Ear Training	4
Harmony	4
Keyboard Sightreading	2
Keyboard Harmony	2
Piano Literature and Performance	2
Liberal Arts Core 1&2	6
Psychology	3
Major Musical Organization	2
	33

Sophomore	
Piano	8
Ear Training	4
Harmony	4
Accompanying	2
Piano Literature and Performance	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2
	32

Junior	
Piano & Junior Recital	8
Chamber Music	2
Form & Analysis	4
Counterpoint	4
Conducting	2
Piano Literature and Performance	2
Introduction to Music History	4
Liberal Arts Core 5&6	6
Major Musical Organization	2
	34

Senior	
Piano & Senior Recital	8
Chamber Music	2
Piano Literature and Performance	2
Pedagogy	2
Composition	4
Instrumentation	2
Music Electives	4
Liberal Arts Electives	9
Major Musical Organization	2
	35

Bachelor of Music in Piano Performance with an Emphasis in Accompanying

At the end of the sophomore year, the undergraduate piano major may apply for admission to the course of study leading to the degree Bachelor of Music in Piano Performance with an Emphasis in Accompanying. Criteria for admission include the following:

1. A grade of B or better for the Sophomore Accompanying 1 and 2 class.
2. Review of Freshman grades in Keyboard Harmony, and Keyboard Sightreading, suggested grade of B or above.
3. Strong sightreading, keyboard harmony skills.

Junior	
Piano	8
Language Elective	6
Liberal Arts Core 5&6	6
Introduction to Music History	4
Form and Analysis	4
Accompanying Seminar	6
Dance Accompanying Class	2
	36

Senior	
Piano	8
Diction (M525A/B)	4
Accompanying Seminar	4
Recital/Vocal	1
Recital/Instrumental	1
Music Theater Accompanying	2
Chamber Music	2
Conducting	2
Music Electives	4
Liberal Arts Electives	3
	31

Conservatory Diploma in Piano Performance

Freshman	Credits
Piano	8
Ear Training	4
Harmony	4
Keyboard Harmony	2
Piano Literature and Performance	2
Keyboard Sightreading	2
Major Musical Organization	2
	24

Sophomore	
Piano	8
Ear Training	4
Harmony	4
Counterpoint	4
Introduction to Music History	4
Piano Literature and Performance	2
Accompanying	2
Major Musical Organization	2
	30

Junior	
Piano & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Conducting	2
Piano Literature and Performance	2
Chamber Music	2
Major Musical Organization	2
	28

Senior	
Piano & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Piano Literature and Performance	2
Chamber Music	2
Major Musical Organization	2
	22

Conservatory Diploma in Piano with an Emphasisin Accompanying

Junior	
Piano	8
Introduction to Music History	4
Conducting	2
Form and Analysis	4
Accompanying Seminar	6
Dance Accompanying Class	2
	26

Senior	
Piano	8
Diction	4
Accompanying Seminar	4
Recital/Vocal	1
Recital/Instrumental	1
Music Theater Accompanying	2
Chamber Music	2
Music Electives	4
	26

Bachelor of Music in Organ Performance

Freshman	Credits
Organ	8
Piano or Harpsichord	2
Ear Training	4
Harmony	4
Voice Class	1
Liberal Arts Core 1&2	6
German	6
Major Musical Organization	2
	33

Sophomore	
Organ	8
Ear Training	4
Harmony	4
Introduction to Music History	4
Organ Literature	4
History of the Organ	2
Conducting	2
Liberal Arts Core 3&4	6
Major Musical Organization	2
	36

Junior	
Organ & Junior Recital	8
Conducting	2
Counterpoint	4
Form & Analysis	4
Choral Techniques, Methods & Materials 1&2	2
Church Music 1&2	4
Introduction to Music History	4
Liberal Arts Core 5&6	6
Major Musical Organization	2
	36

Senior	
Organ & Senior Recital	8
Composition	4
Keyboard Harmony	2
Service Playing	2
Psychology	3
Liberal Arts Electives	3
Pedagogy	2
Major Musical Organization	2
	26

Conservatory Diploma in Organ Performance

Freshman	Credits
Organ	8
Ear Training	4
Harmony	4
Keyboard Harmony	2
Keyboard Sightreading	2
Major Musical Organization	2
	22

Sophomore	
Organ	8
Ear Training	4
Harmony	4
Counterpoint	4
Introduction to Music History	4
Accompanying	2
Major Musical Organization	2
	28

Junior

Organ & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Conducting	2
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2
	26

Senior

Organ & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Chamber Music	2
Major Musical Organization	2
	20

STRINGS AND HARP

Ronald Feldman, *Coordinator; Conductor, Symphony Orchestra; Violoncello*
Robert Caplin, *Contrabass*
Lynn Chang, *Violin*
Andrés Díaz, *Violoncello*
Eduard Gazouleas, *Viola*
David Kim, *Violin*
Andrew Mark, *Violoncello*
Patricia McCarty, *Viola*
Jonathan Miller, *Violoncello*
Laura Park, *Violin*
Cynthia Price-Glynn, *Harp*
Victor Romanul, *Violin*
Tamara Smirnova-Sajfar, *Violin*
Jennie Soble Shames, *Violin*
John Stovall, *Contrabass*
Owen Young, *Violoncello*

The string faculty strive to develop the technical proficiency and the musical maturity of their students through an intensive studio experience. Special emphasis is placed on orchestral training and chamber music coaching. In addition, students enjoy an association with master teachers and guest artists in master classes, performance classes, and in the preparation of chamber concerts which are scheduled throughout the year.

The faculty of nationally known performers includes members of the Boston Symphony Orchestra. Together, the string faculty bring to their students many years of performing and teaching experience and are devoted to the development of young string players.

The curricular structure and requirements are designed to allow students a minimum of four hours practice time daily.

The Scholarship Quartet has been established to assist four outstanding musicians in realizing their professional potential through specialized instruction and coaching. Other chamber music groups coach weekly and perform in regularly scheduled chamber music concerts. The many performing organizations and the proximity of the Dance and Theater Divisions provide interested students with other performing opportunities.

Instruction in harp is available both as a major field of study, and as a supplement to those majoring in other areas. Emphasis is placed on solo and ensemble playing.

Bachelor of Music in String or Harp Performance

Freshman

	Credits
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Major Musical Organization	2
	26

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2
	32

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Psychology	3
Liberal Arts Core 5&6	6
Liberal Arts Elective	3
Major Musical Organization	2
	36

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music	2
Liberal Arts Electives	6
Major Musical Organization	2
	30

Conservatory Diploma in String or Harp Performance

Freshman

	Credits
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Major Musical Organization	2
	20

Sophomore

Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Conducting	2
Introduction to Music History	4
Major Musical Organization	2
	30

Junior

Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2
	24

Senior

Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Chamber Music	2
Major Musical Organization	2
	20

VOICE

Mary Saunders, *Coordinator*
Walter Boyce
Richard Cross
Jean Danton
Sara Goldstein
Robert Honeysucker
Lillian Lee
Barbara McClosky
Neil Semer
Elisabeth Phinney
Iride Pilla
Ruth Romberg
Craig Wich

OPERA

Cecelia Schieve, *Coordinator*
Patricia Weinmann, *Associate Coordinator*
Leanne Hilmer, *Opera Coach*
Jeffrey Stevens, Aria Class, *Opera History & Repertoire*
Michael Strauss, *Opera Music Director*
Nat Warren -White, *Acting for Singers*
Anthony Williams, *Movement for Singers*

The voice program at The Conservatory is designed to assist the young singer in achieving technical proficiency and building a foundation which will lead to a true mastery of the art of good singing. Every aspect of the vocal art is developed, including solo and choral techniques. A significant portion of the course structure is devoted to the study of languages and their pronunciation on the stage.

Performance is considered of principal importance to all students, both majors and concentrates, and performance skills are developed through solo and ensemble performing in recital, in opera, and with instrumental groups. Formal junior and senior recitals are presented by all voice majors; senior recitals are presented by voice concentrates. Students are expected to perform appropriate literature from all periods and genres, including the German lied, the French melodie, and contemporary art song.

There are outstanding opportunities for the singer who demonstrates potential and artistic dedication to make significant strides toward a successful career in singing.

BACHELOR OF MUSIC IN VOICE PERFORMANCE

FRESHMAN	CREDITS
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Italian	6
Diction 1 (2nd Semester)	1
Major Musical Organization	2
	33

SOPHOMORE	
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 3&4	6
French or German	6
Diction 2 (2nd Semester)	1
Vocal Chamber Music	2
Major Musical Organization	2
	35

JUNIOR	
Voice & Junior Recital	8
Conducting	2
Introduction to Music History	4
Vocal Performance Class	2
Liberal Arts Core 5&6	6
German or French	6
Diction 3 (2nd Semester)	1
Vocal Chamber Music	2
Major Musical Organization	2
	33

SENIOR	
Voice & Senior Recital	8
Vocal Coaching	2
Introduction to Music History	4
Pedagogy	2
Vocal Literature	4
Vocal Performance Class	2
Free Electives	4/6
Vocal Chamber Music	2
Major Musical Organization	2
	30/32

BACHELOR OF MUSIC IN VOICE PERFORMANCE WITH AN EMPHASIS IN OPERA

At the end of the sophomore year, the undergraduate voice major may apply for admission to the course of study leading to the degree Bachelor of Music in Voice Performance with an Emphasis in Opera. Those admitted will study the following curriculum:

JUNIOR	CREDITS
Voice	8
Introduction to Music History	4
Liberal Arts 5&6	6
German or French	6
Diction 3 (2nd Semester)	1
Performance Studio	2
Movement for Singers	2
Acting for Singers	2
Major Ensemble	2
Introduction to Opera History and Repertoire	2
	35

SENIOR	
Voice & Senior Recital	8
Vocal Coaching	2
Introduction to Music History	4
Pedagogy	2
Conducting	2
Opera Studio	4
Movement for Singers	2
Aria Class	2
Opera Make-up	1
Characterization and Audition Techniques	1
Free Electives	4/6
Major Ensemble	2
	34/36

Conservatory Diploma in Voice Performance

Freshman	Credits
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Italian	6
Diction 1 (2nd Semester)	1
Major Musical Organization	2
	27

Sophomore	
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
French or German	6
Diction 2 (2nd Semester)	1
Vocal Chamber Music	2
Major Musical Organization	2
	29

Junior	
Voice & Junior Recital	8
Conducting	2
German or French	6
Diction 3 (2nd Semester)	1
Vocal Performance Class	2
Introduction to Music History	4
Vocal Chamber Music	2
Major Musical Organization	2
	27

Senior	
Voice & Senior Recital	8
Vocal Coaching	2
Vocal Literature	4
Vocal Performance Class	2
Pedagogy	2
Introduction to Music History	4
Vocal Chamber Music	2
Major Musical Organization	2
	26

Conservatory Diploma in Voice Performance with an Emphasis in Opera

Junior	Credits
Voice	8
Introduction to Music History	4
German or French	6
Diction 3 (2nd Semester)	1
Performance Studio	2
Movement for Singers	2
Acting for Singers	2
Major Ensemble	2
Introduction to Opera History and Repertoire	2
	29

Senior	
Voice & Senior Recital	8
Vocal Coaching	2
Introduction to Music History	4
Pedagogy	2
Conducting	2
Opera Studio	4
Movement for Singers	2
Aria Class	2
Opera Make-up	1
Characterization and Audition Techniques	1
Major Ensemble	2
	30

Woodwinds, Brass, and Percussion

Laura Ahlbeck, *Oboe*
Donald Bravo, *Bassoon*
Peter Cokkinias, *Clarinet*
William B. Dederer, *Trumpet*
Stuart Dunkel, *Oboe*
Doriot A. Dwyer, *Flute*
Steven Emery, *Trumpet*
John Faieta, *Trombone*
Joseph Foley, *Trumpet*
William Grass, *Flute*
Thomas Haunton, *Horn*
Lawrence D. Isaacson, *Trombone*
Jeffrey Luke, *Trumpet*
John Manning, *Tuba*
Seth Orgel, *Horn*
Robert Pettipaw, *Trumpet*
Elinor Preble, *Flute*
Arthur Press, *Percussion*
Kenneth Radnofsky, *Saxophone*
Wayne Rapier, *Oboe*
Chester Roberts, Tuba, *Euphonium*
Lois Schaefer, *Flute*
Chester Schmitz, *Tuba*
Ruth Wright, *Flute*
Nancy Zeltsman, *Marimba*

The program of study for woodwind, brass, and percussion players is designed to allow the development of the student's technical and musical skills in orchestral, wind ensemble, and chamber music literature, as well as in the solo repertoire.

Programs of study include not only private instruction in the principal instrument, but also keyboard training, theory, music history and literature, composition, conducting, and a wide variety of liberal arts courses. There is an emphasis on the concept of intelligent performance along with the cultivation of a spirit of the ensemble.

Scholarship Quintets have been established to assist outstanding musicians in realizing their professional potential through specialized instruction and coaching. Other chamber music groups coach weekly and perform in regularly scheduled chamber music concerts. The many performing organizations and the proximity of the Dance and Theater Divisions provide interested students with other performing opportunities.

All students must perform junior and senior recitals which demonstrate a high degree of artistry, and outstanding performers may audition for solo appearances with major performing organizations.

Bachelor of Music in Woodwind, Brass, or Percussion Performance

Freshman	Credits
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Major Musical Organization	2
	26

Sophomore	
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2
	32

Junior	
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Psychology	3
Liberal Arts Core 5&6	6
Liberal Arts Elective	3
Major Musical Organization	2
	36

Senior	
Major Instrument & Senior Recital	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music	2
Liberal Arts Electives	6
Major Musical Organization	2
	30

Conservatory Diploma in Woodwind, Brass, or Percussion Performance

Freshman	Credits
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Major Musical Organization	2
	20

Sophomore	
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Counterpoint	4
Introduction to Music History	4
Major Musical Organization	2
	30

Junior	
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2
	24

Senior	
Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Chamber Music	2
Major Musical Organization	2
	20

Double Majors: Performance/ Music Education

The courses of study for both Performance and Music Education majors pursuing Bachelor of Music degrees are professional in concept and require eight semesters of full-time study or the equivalent. Those who wish to earn both degrees must recognize the necessity for additional semesters of study. The following curricular outlines for the Double Major in Performance/Music Education are designed to achieve that end in the minimum number of semesters and without summer study. Semester class loads are heavy. Students have the option to lighten their class loads by earning credits through summer study or by extending the number of semesters invested in the pursuit of the Double Major degree. Information on the Master of Music degree with a double major is found on pages 50-51.

Bachelor of Music in Performance/ Music Education (Strings, Woodwinds, Brass, Percussion)

Year 1	Credits
Music Education Core 1&2	2
Applied Instrument	8
Piano Class 1&2	2
Ear Training 1&2	4
Harmony 1&2	4
Liberal Arts Core 1&2	6
General Psychology	2
Educational Psychology	2
Woodwind or Brass Techniques, Methods & Materials+	2
Percussion Techniques, Methods & Materials	1
Voice Class	1
Major Musical Organization	2
	36

Year 2	
Music Education Core 3&4	2
Applied Instrument	8
Piano Class 3&4	2
Harmony 3&4	4
Ear Training 3&4	4
Brass or Woodwind Techniques, Methods & Materials+	2
String Techniques, Methods & Materials	2
World Music	1
Liberal Arts Core 3&4	6
Guitar Class	1
Eurhythmics	1
Major Musical Organization	2
	35

Year 3	
Applied Instrument & Junior Recital	8
Introduction to Music History	4
Form & Analysis	4
Instrumental & Vocal Arranging	4
Conducting*	2
Choral Techniques, Methods & Materials 1&2	2
Instrumental Techniques, Methods & Materials 1&2	2
Liberal Arts Core 5&6	6
Chamber Music	2
Major Musical Organization	2
	36

Year 4	
Applied Instrument & Senior Recital	8
Music Education Core 5&6	6
Introduction to Music History	4
Counterpoint	4
Pedagogy*	2
Philosophy of Education	2
Composition	4
Chamber Music	2
Major Musical Organization	2
	34

Year 5	
Applied Lesson (Major or Secondary Instrument)	4
Music Education Core 7&8	2
Instrumental & Vocal Conducting Workshop	3
Student Teaching Practicum	9
Curriculum Development	2
Liberal Arts Electives	9
Major Musical Organization	2
	31

* Elect Pedagogy when offered; Conducting the alternate year.
+Offered alternate years.

Bachelor of Music in Piano Performance/ Music Education

Year 1	Credits
Music Education Core 1&2	2
Applied Piano	8
Harmony 1&2	4
Ear Training 1&2	4
Liberal Arts Core 1&2	6
General Psychology	2
Educational Psychology	2
Woodwind or Brass Techniques, Methods & Materials+	2
Percussion Techniques, Methods & Materials	1
Voice Class	1
Keyboard Sight Reading	2
Major Musical Organization	2
	36

Year 2	
Music Education Core 3&4	2
Applied Piano	8
Harmony 3&4	4
Ear Training 3&4	4
Brass or Woodwind Techniques, Methods & Materials+	2
String Techniques, Methods & Materials	2
World Music (Fall)	1
Guitar Class	1
Eurhythmics	1
Piano Literature (Spring)	1
Keyboard Harmony	2
Liberal Arts Core 3&4	6
Major Musical Organization	2
	36

Year 3

Applied Piano and Junior Recital	8
Introduction to Music History	4
Form and Analysis	4
Instrumental & Vocal Arranging	4
Conducting*	2
Choral Techniques Methods Materials 1&2	2
Instrumental Techniques, Methods Materials 1&2	2
Liberal Arts Core 5&6	6
Chamber Music	2
Major Musical Organization	2
	36

Year 4

Applied Piano & Senior Recital	8
Music Education Core 5&6	6
Introduction to Music History	4
Counterpoint	4
Accompanying	2
Pedagogy*	2
Composition	4
Philosophy of Education (Fall)	2
Chamber Music (Spring)	1
Major Musical Organization	2
	35

Year 5

Applied Lesson (Piano or Secondary Instrument)	4
Piano Literature (Fall)	1
Music Education Core 7&8	2
Instrumental & Vocal Conducting Workshop	3
Chamber Music (Spring)	1
Student Teaching Practicum	9
Liberal Arts Electives	9
Curriculum Development (Fall)	2
Major Musical Organization	2
	33

+Offered alternate years.
* Elect Pedagogy when offered; Conducting the alternate year.

Bachelor of Music in Voice Performance/ Music Education

Year 1

	Credits
Applied Voice	8
Percussion Techniques, Methods & Materials (Fall)	1
Harmony 1&2	4
Ear Training 1&2	4
Liberal Arts Core 1&2	6
General Psychology	2
Educational Psychology	2
Italian 1&2	6
Diction 1 (Spring)	1
Major Musical Organization	2
	36

Year 2

Applied Voice	8
Music Education Core 1&2	2
Piano Class 2	2
World Music (Fall)	1
Harmony 3&4	4
Ear Training 3&4	4
Liberal Arts Core 3&4	6
French or German 1&2	6
Diction 2 (Spring)	1
Major Musical Organization	2
	36

Year 3

Applied Voice & Junior Recital	8
Music Education Core 3&4	2
Piano Class 3&4	2
Brass or Woodwind Techniques, Methods & Materials*	2
String Techniques, Methods & Materials	2
Guitar Class (Fall)	1
Form & Analysis	4
German or French	6
Diction 3 (Spring)	1
Vocal Chamber Music	2
Vocal Literature	4
Major Musical Organization	2
	36

Year 4

Applied Voice & Senior Recital	8
Vocal Coaching	2
Vocal Performance Class	2
Pedagogy	2
Vocal Chamber Music	2
Conducting	2
Eurhythmics	1
Philosophy of Education	2
Music Education Core 5&6	6
Introduction to Music History	4
Woodwind or Brass Techniques Methods & Materials*	2
Major Musical Organization	2
	35

Year 5

Applied Lesson (Voice or Secondary Instrument)	4
Vocal Performance Class	2
Vocal Chamber Music	2
Music Education Core 7&8	2
Instrumental & Vocal Conducting Workshop	3
Liberal Arts Core 5&6	6
Choral Techniques, Methods & Materials 1&2	2
Instrumental Techniques, Methods & Materials 1&2	2
Instrumental and Vocal Arranging	4
Introduction to Music History	4
Major Musical Organization	2
	33

Final Semester

Student Teaching Practicum	9
Curriculum Development	2
	11

DANCE DIVISION

Bachelor of Fine Arts Degree in Dance
Conservatory Diploma in Dance

Yasuko Tokunaga, *Division Chairperson, Ballet, Senior Seminar*
Ruth Sandholm Ambrose, *Artistic Director Emeritus, Ballet, Pedagogy, Choreography*
Omayra Amaya, *Flamenco*
Ingrid G. Brainard, *Dance History, Music Literature*
Richard Colton, *Ballet, Modern, Choreography*
Erica Drew, *Modern*
Ana Marie Forsythe, *Modern, Choreography*
Adrienne Hawkins, *Jazz*
Leslie Koval, *Jazz*
Sam Kurkjian, *Ballet, Men's Class, Repertoire*
Dierdre Myles, *Labanotation*
Carole Ann Pastore, *Ballet*
Herbert Philpott, *Music for Dancers*
Denise Pons, Ballet
Whitney Powers, *Kinesiology and Anatomy*
Sue Ronson, *Tap, Choreography in Musical Theater*
Anamarie Sarazin, *Ballet, Pointe and Variations*
Jessica Sayer, *Modern, Movement for Singers*

Jennifer Scanlon, *Modern, Pedagogy, Repertoire, Alexander*
Louis Stewart, *Music and Choreography*
Andrea Taylor-Blenis, *Jazz*
Emiko Tokunaga, *Modern, Pedagogy*
Mel Tomlinson, *Ballet*
Jimmy Viera, *Jazz*
Anthony Williams, *Ballet, Movement for Singers*
Mary Wolff, *Modern, Folk, Choreography*
Laura Young, *Ballet*
Kayla Zalk, *Laban Movement Analysis*

The dance curriculum offers an integrated program of ballet, modern, jazz,tap and ethnic dance techniques as well as courses in choreography, pedagogy, acting, music and other related subjects. The program is performance oriented and is designed to offer a strong, broad, versatile experience in dance. However, emphasis in the Dance Division is on ballet and modern dance. In addition to working daily with the outstanding dance faculty, guest teachers and other dance professionals are frequently invited to The Conservatory to give master classes, lectures and workshops.

Students have many opportunities to perform through The Boston Conservatory Dance Theater, the Theater Division's productions of Musicals, lecture-demonstrations, community programs, choreographic workshops, etc. Collaboration with the Music Division enables students to perform with the Conservatory Orchestra and with other music ensembles.

Students are expected to have a minimum of 143 credits to earn the Bachelor of Fine Arts Degree or 113 credits to earn the Conservatory Diploma. However, if students have successfully completed the terminal courses in all subject areas and, due to advanced placement, have not earned these totals, as many as 10 credits may be waived upon the recommendation of the Dance Division Chairperson and the approval of the Dean. All advance placements must be with the approval of the Dance Division Chair.

B.F.A. Program for Professional Dancers

Many dancers who join professional companies following high school and without collegiate training, later realize that holding a B.F.A. degree would help them in transitioning from a performance career to another professional activity within the arts. For such individuals, The Conservatory offers a unique program leading to the B.F.A. Degree in Dance. Flexible scheduling and liberal use of The Conservatory's transfer and life experience learning policies (see catalog page 85, "Transfer and Other Credits") are prominent features of this program for dancers currently or recently in a professional company. Additional information and answers to specific questions regarding this program are available from the Dance Division Chair.

Bachelor of Fine Arts in Dance

Freshman	Credits
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis 1&2	3
Choreography 1&2	2
Music for Dancers	3
Dance Production 1&2	2
Styles	4
Voice Class 1&2 (M195A/B)	2
Kinesiology/Anatomy	4
Liberal Arts Core 1&2	6
	36

Sophomore	
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis 3&4	3
Dance Elective (Choice of 1)	3
Modern Pedagogy 1&2	
Ballet Pedagogy 1&2	
Choreography 3&4	3
Music Literature for Dancers 1&2	3
History of Dance 1&2	3
Styles	4
Repertoire & Rehearsal	1
Liberal Arts Core 3&4	6
	36

Junior	
Ballet Technique	5
Modern Technique	5
Acting	3
Dance Elective (Choice of 1)	3
Modern Pedagogy 3&4	
Ballet Pedagogy 3&4	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Music Literature for Dancers 3&4	3
Styles	4
Repertoire & Rehearsal	1
Liberal Arts Core 5&6	6
Psychology	6
	36

Senior	
Ballet Technique	5
Modern Technique	5
Styles	4
Dance Elective (Choice of 1)	3
Ballet Pedagogy	
Modern Pedagogy	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Labanotation 1&2	3
Repertoire & Rehearsal	1
Acting	3
Senior Project	2
Music and Choreography	3
Liberal Arts Elective	6
	35

Conservatory Diploma in Dance

Freshman	Credits
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis 1&2	3
Choreography 1&2	2
Music for Dancers	3
Dance Production 1&2	2
Styles	4
Voice Class 1&2	2
Kinesiology/Anatomy	4
	30

Sophomore	
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis 3&4	3
Dance Elective (Choice of 1)	3
Modern Pedagogy 1&2	
Ballet Pedagogy 1&2	
Choreography 3&4	3
Music Literature for Dancers 1&2	3
History of Dance 1&2	3
Styles	4
Repertoire & Rehearsal	1
	30

Junior	
Ballet Technique	5
Modern Technique	5
Acting	3
Dance Elective (Choice of 1)	3
Modern Pedagogy 3&4	
Ballet Pedagogy 3&4	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Music Literature 3&4	3
Styles	4
Repertoire & Rehearsal	1
	24

Senior	
Ballet Technique	5
Modern Technique	5
Styles	4
Dance Elective (Choice of 1)	3
Ballet Pedagogy	
Modern Pedagogy	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Labanotation 1&2	3
Repertoire & Rehearsal	1
Acting	3
Senior Project	2
Music and Choreography	3
	29

THEATER DIVISION

Bachelor of Fine Arts Degree in Musical Theater
Conservatory Diploma in Musical Theater

Neil Donohoe, *Division Chairperson, Musical Theater*
Michael Allosso, *Directing*
Bobbi Ausubel, *Acting*
Jane Baldwin, *Modern and Contemporary Drama; Introduction to Professional Theater*
Erika Batdorf, *Acting, Movement*
Robert Bouffier, *Acting*
Jennifer Burke, *Speech, Acting*
Fran Charnas, *Musical Theater*
Roger Grodsky, *Musical Theater*
Robert Ingari, *Musical Theater, Piano*
Steve McConnell, *Acting, Directing, Shakespeare*
Cathy Rand, *Musical Theater, Music Theory*
Troy Siegfreid, *Make Up*
Annie Thompson, *Speech*
Phoebe Wray, *Acting, Theater History, Cultural Perspectives*
Michael Vachon, *Stagecraft*

The musical theater curriculum is designed to provide comprehensive training for the actor-singer-dancer. Acting, speech, voice and dance form the basis of the program and musical theater courses are specifically designed to synthesize these four disciplines. The Theater Division has developed an innovative, movement-generated acting sequence that addresses the unique problems of the physical singer-actor.

Integral to the course work is a schedule of major productions and workshops which aim at providing immediate and continuous performance experience to test and stretch the developing performer.

Academic requirements further enhance the program by creating a context for understanding the theater's contributions to cultural life.

Supervised experiences in directing and technical production complete the program, allowing the student personal contact with the total theater experience.

Students are expected to have a minimum of 138 credits to earn the Bachelor of Fine Arts Degree or 108 credits to earn the Conservatory Diploma. However, if students have successfully completed the terminal courses in all subject areas and, due to advanced placement, have not earned these totals, as many as 10 credits may be waived upon the recommendation of the Theater Division Chairperson and the approval of the Dean of The Conservatory.

BACHELOR OF FINE ARTS IN MUSICAL THEATER

FRESHMAN	CREDITS
Acting 1&2	6
Speech 1&2	4
Introduction to Professional Theater 1&2	3
Proprioceptive Movement	2
Ballet	1
Tap	1
Musical Theater 1&2	2
Stagecraft 1&2	4
Ear Training (M131A/B)	2
Piano Class (M170/171)	2
Stage Make-up	1
Voice (private)	2
Liberal Arts Core 1&2	6
	36

SOPHOMORE	
Acting 3&4	5
Movement for Actors	1
Speech 3&4	4
Jazz	2
Ballet	1
Tap	1
Musical Theater 3&4	5
Music Lab 3&4	3
Voice (private)	2
Shakespeare	6
Liberal Arts Core 3&4	6
	36

JUNIOR	
Acting 5&6	4
Speech 5&6	4
Directing 1&2	4
Ballet	2
Jazz	1
Tap	1
Musical Theater Scene Study 5&6	3
Music Lab 5&6	3
Voice (private)	2
History of Theater 1&2	6
Liberal Arts Core 5&6	6
	36

SENIOR	
Acting 7&8	6
Speech 7&8	4
Musical Theater 7&8	6
Voice (private)	2
Modern Drama	6
Electives*	6
	30

* Seniors will petition for a 6 credit emphasis of study in one of the following areas of concentration: Directing, Acting, Dance, Music, Technical Theater, or other approved area. Additional credits may be elected with the advice and consent of the Theater Division Chairperson.

CONSERVATORY DIPLOMA IN MUSICAL THEATER

FRESHMAN	CREDITS
Acting 1&2	6
Speech 1&2	4
Introduction to Professional Theater 1&2	3
Proprioceptive Movement	2
Ballet	1
Tap	1
Musical Theater 1&2	2
Stagecraft 1&2	4
Ear Training (M131A/B)	2
Piano Class (M170/171)	2
Stage Make-up	1
Voice (private)	2
	30

SOPHOMORE	
Acting 3&4	5
Movement for Actors	1
Speech 3&4	4
Jazz	2
Ballet	1
Tap	1
Musical Theater 3&4	5
Music Lab 3&4	3
Voice (private)	2
	24

JUNIOR	
Acting 5&6	4
Speech 5&6	4
Directing 1&2	4
Ballet	2
Jazz	1
Tap	1
Musical Theater Scene Study 5&6	3
Music Lab 5&6	3
Voice (private)	2
History of Theater 1&2	6
	30

SENIOR	
Acting 7&8	6
Speech 7&8	4
Musical Theater 7&8	6
Voice (private)	2
Electives*	6
	24

* Seniors will petition for a 6 credit emphasis of study in one of the following areas of concentration: Directing, Acting, Dance, Music, Technical Theater, or other approved area. Additional credits may be elected with the advice and consent of the Theater Division Chairperson.

Graduate CURRICULA

MUSIC DIVISION

Master of Music Degree
Graduate Performance Certificate
Artist Diploma

The Music Division of The Boston Conservatory offers Master of Music degrees in Choral Conducting, Composition, Jazz Studies, Music Education, Musical Theater, Opera, and Performance. In the latter, majors include piano, organ, guitar, voice and all orchestral instruments. The Boston Conservatory is the first institution in the nation to offer a masters degree in performance with the marimba as the major. While the traditional major in percussion remains available, this unique and highly focused program is open to qualified marimbists.

Those who hold Bachelor of Music degrees, other baccalaureate degrees with a major in music, or the equivalent, are eligible to apply for admission. Records of undergraduate studies presented for evaluation must represent work equivalent in quality and content to that prescribed for similar undergraduate degrees at The Boston Conservatory. The evaluation of the equivalent quality and content of undergraduate course work will be made by the Dean of The Conservatory upon the receipt of undergraduate transcripts and course descriptions. Deficiency Examinations referred to on page 81 of the catalog will be only for those students whose transcripts and course descriptions do not show equivalency and for any who fail to provide adequate transcripts or course descriptions.

The minimum requirement for most Master of Music degrees is the completion of thirty-two credit hours of study, twenty-six of which must be earned in residence at The Conservatory. All full-time graduate students are required to participate successfully each semester in rehearsals and performances of a major musical organization without academic credit. Piano majors are required to participate in Major Organizations for two semesters; Opera and Musical Theater majors are exempt. All applied study must be completed at The Conservatory, and it may be assumed that the graduate program will require at least four semesters of study. Students are expected to complete graduate degrees within five years.

PERFORMANCE

GUITAR

Neil Anderson, *Guitar*
William Buonocore, *Guitar, Chamber Music*
Olav Chris Henriksen, *Guitar, Chamber Music, Guitar Research & Literature*

PIANO AND ORGAN

Jung-Ja Kim, *Piano, Chamber Music, Coordinator*
Jonathan Bass, *Piano*
James David Christie, *Organ, Harpsichord*
David DeVeau, *Piano, Piano Literature*
Beatrice Erdely, *Piano*
John Finney, *Organ*
Irwin Gelber, *Piano*
Michael Lewin, *Piano*
Harriet Lundberg, *Piano*
Janice Weber, *Piano*

STRINGS

Ronald Feldman, *Coordinator; Conductor, Symphony Orchestra; Violoncello*
Robert Caplin, *Contrabass*
Lynn Chang, *Violin*
Andrés Díaz, *Violoncello*
Eduard Gazouleas, *Viola*
David Kim, *Violin*
Andrew Mark, *Violoncello*
Patricia McCarty, *Viola*
Jonathan Miller, *Violoncello*
Laura Park, *Violin*
Cynthia Price-Glynn, *Harp*
Victor Romanul, *Violin*
Tamara Smirnova-Sajfar, *Violin*
Jennie Soble Shames, *Violin*
John Stovall, *Contrabass*
Owen Young, *Violoncello*

WOODWINDS

Laura Ahlbeck, *Oboe*
Donald Bravo, *Bassoon*
Peter Cokkinias, *Clarinet*
Stuart Dunkel, *Oboe*
Doriot A. Dwyer, *Flute*
William Grass, *Flute*
Elinor Preble, *Flute*
Kenneth Radnofsky, *Saxophone*
Wayne Rapier, *Oboe*
Lois Schaefer, *Flute*
Ruth Wright, *Flute*

BRASS

Robert Pettipaw, *Coordinator, Trumpet*
William B. Dederer, *Trumpet*
Steven Emery, *Trumpet*
John Faieta, *Trombone*
Joseph Foley, *Trumpet*
Thomas Haunton, *Horn*
Lawrence D. Isaacson, *Trombone*
Jeffrey Luke, *Trumpet*
John Manning, *Tuba*
Seth Orgel, *Horn*
Chester Roberts, *Tuba, Euphonium*
Chester Schmitz, *Tuba*

PERCUSSION

Arthur Press, *Percussion*
Nancy Zeltsman, *Marimba*

VOICE

Mary Saunders, *Coordinator*
Walter Boyce
Richard Cross
Jean Danton
Sara Goldstein
Robert Honeysucker
Lillian Lee
Barbara McClosky
Neil Semer
Elisabeth Phinney
Iride Pilla
Ruth Romberg
Craig Wich

MASTER OF MUSIC IN PERFORMANCE

COURSES	CREDITS
Applied Major (Instrument or Voice)	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12
	32

Each candidate for the degree Master of Music with a Major in Performance will be required to present a full-length recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the graduate coordinator. Specific requirements for the graduate level recital are available from the graduate coordinator. Credit for the final semester of required applied study will be issued only upon successful completion of the recital. Students must be registered for applied lessons for the semester in which the recital is presented. All graduate recitals must be recorded for the archives.

Graduate electives must be chosen in accordance with the needs of the individual candidate and with the advice and consent of the Graduate Coordinator.

GRADUATE PERFORMANCE CERTIFICATE

The Graduate Performance Certificate (GPC) is a graduate level program designed for those students who wish to concentrate solely on the performance aspects of their art. Applicants to the GPC are expected to perform an audition demonstrating high artistic and technical achievement prior to their acceptance to the program.

The curriculum for the GPC includes four semesters of applied study (five credits per semester) and other courses related to the performance area. For instrumentalists, these courses may be selected from major ensemble, chamber music, pedagogy, repertory or performance class and Alexander technique. Major ensemble is required for those studying orchestral instruments. Vocalists may select from pedagogy, diction, vocal performance class, chamber music, vocal coaching and Alexander technique, while major ensembles are optional. Each student's program is determined by advisement.

A minimum full-time course load is five credits; the maximum is eight. Students may elect other courses or enroll for more than eight credits at additional cost.

Graduation requirements include two full-length recitals and a 2 credit project intended to provide an educational experience appropriate to the career goals of the student. Projects must be undertaken with the approval and evaluation of the applied teacher and the Dean of The Conservatory. These two credits are included among the allowable eight for the semester in which the project is elected. All graduate recitals must be recorded for the archives.

ARTIST DIPLOMA

The Artist Diploma program is a specialized curriculum intended for performers of the highest echelon. Artist Diplomas are offered in opera and performance, and are designed for performing artists regardless of their previous graduate study. Course loads and selections are as stated above for the GPC.

The Artist Diploma in Performance requires four semesters of study and a minimum of four public recitals. Some performance areas require additional performances. For vocalists, two recitals must include at least one selection with a chamber ensemble, and one of the four may be a specialized recital (lecture recital, master class/recital, all Schubert, contemporary, etc.). All graduate recitals must be recorded for the archives.

CHORAL CONDUCTING

Allen Lannom, *Coordinator of Choral Activities, Choral Conducting, Choral Literature*
William A. Seymour, *Choral Conducting*

The Master of Music degree in Choral Conducting is designed for conductors with professional choral experience. It is desirable, although not mandatory, that participants have access to their own choral group to use as a laboratory. Each student must provide a choral ensemble for the thesis performance.

MASTER OF MUSIC IN CHORAL CONDUCTING

COURSES	CREDITS
Applied Conducting	6
Directed Study/Recital	6
Introduction to Graduate Study	2
Applied Concentrate*	4
Music History Electives	6
Approved Electives	8
	32

Eight credits of electives will be selected with the recommendation of the Coordinator of Choral Activities and the approval of the Graduate Coordinator. Suggested electives include:

- Choral Literature 1
- Choral Literature 2
- The Choral Conductor and the Orchestra
- Choral Techniques and Interpretation
- Additional Applied Concentration
- Arranging
- Solfege
- Music History and Literature
- Diction
- Church Music

*The Graduate Applied Concentrate may be elected without audition and does not require a performance jury at the end of the semester. Students may elect to continue the study of a previous applied major, elect an instrument (or voice) to expand their performance experience or enroll in functional piano. As with all electives, the concentrate must be chosen with the advice and consent of the department chair and the graduate coordinator.

COMPOSITION AND THEORY

John Clement Adams, *Chair*
Larry Bell

MASTER OF MUSIC IN COMPOSITION

COURSES	CREDITS
Composition	12
Introduction to Graduate Study	2
Applied Concentrate*	4
Music History Electives	6
Approved Electives	8
	32

In addition to the above, graduate composition majors are required to prepare a thesis. The thesis will be one of the following:

1. An original composition scored for full orchestra and requiring not less than 15 minutes in performance. The composition may be for chorus, solo voice or an instrument with orchestral accompaniment.
2. An original composition for chamber orchestra requiring not less than 15 minutes in performance.
3. An original orchestral composition scored for full orchestra, requiring not less than 10 minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than 5 minutes in performance.

A bound score of the thesis, accepted and approved by the Composition Department, must be presented to the Dean of The Conservatory no less than two weeks prior to the date of graduation. In addition, graduate students in composition are required to pre-sent a full recital of approximately 40 minutes duration of their original compositions.

*The Graduate Applied Concentrate may be elected without audition and does not require a performance jury at the end of the semester. Students may elect to continue the study of a previous applied major, elect an instrument (or voice) to expand their performance experience or enroll in functional piano. As with all electives, the concentrate must be chosen with the advice and consent of the department chair and the graduate coordinator.

MUSIC EDUCATION

Edna Geary, *Chair*
Thomas Ferrante
Jane Gaughan
Matthew Gordy
Lucy Holstedt
Sandra Nicolucci
Walter Pavasaris
Herbert J. Philpott
Henry Platt
Martha Rogers
Pamela Yanco

MASTER OF MUSIC IN MUSIC EDUCATION (OPTION A)

COURSES	CREDITS
Introduction to Graduate Study	2
Music Education Electives	12
Applied Concentrate*	4
Music History Electives	6
Approved Electives	2
Methods of Research/Thesis	6
	32

MASTER OF MUSIC IN MUSIC EDUCATION AND PERFORMANCE (OPTION B)

COURSES	CREDITS
Introduction to Graduate Study	2
Music Education Electives	10
Applied Music	12
Music History Electives	6
Approved Electives	2
	32

MASTER OF MUSIC IN MUSIC EDUCATION WITH A CONCENTRATION IN ORFF-SCHULWERK (OPTION C)

COURSES	CREDITS
Introduction to Graduate Study	2
Orff-Schulwerk Electives	9
Applied Concentrate*	4
Music History Electives	3
Choral Techniques, Methods and Materials	2
Methods of Research/Thesis	6
Child Growth and Development	3
Curriculum Concepts in Music	3
	32

Master of Music in Music Education and Performance with a Concentration in Orff-Schulwerk (Option D)

Courses	Credits
Introduction to Graduate Study	2
Orff-Schulwerk Electives	9
Applied Music	12
Music History Electives	3
Choral Techniques, Methods and Materials	2
Child Growth and Development	3
Curriculum Concepts in Music	3
	34

* The Graduate Applied Concentrate may be elected without audition and does not require a performance jury at the end of the semester. Students may elect to continue the study of a previous applied major, elect an instrument (or voice) to expand their performance experience or enroll in functional piano. As with all electives, the concentrate must be chosen with the advice and consent of the department chair and the graduate coordinator.

The Option A and C curricula require the completion of a thesis concerning an approved topic of interest and importance in the field of music education. Students must receive express approval to enter the thesis route. This may be accomplished through the submission of previous writing samples (e.g. undergraduate research papers, professional monographs, etc.) or may be accomplished following the completion of Introduction to Graduate Studies. This evaluation of writing skills will be made by the instructor of the Introduction to Graduate Studies course, the Chair of the Music Education Department and the Graduate Coordinator. Students lacking the requisite writing skills will be required to obtain remedial instruction and submit to reevaluation before approval to follow the thesis route is granted. Preparation of the thesis will be under the guidance of a faculty advisor. A bound copy of the accepted and approved thesis must be submitted to the Dean of The Conservatory two weeks prior to the date of graduation.

The Option B and D curricula require applied study and recital presentation commensurate with that of a Master of Music in Performance candidate. Candidates seeking this option must receive express acceptance at the time of audition or at a subsequent jury examination. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

Musical Theater

Undergraduate study in Musical Theater is offered by the Theater Division. See page 46.

Neil Donohoe, *Division Chairperson, Musical Theater*
Michael Allosso, *Directing*
Bobbi Ausubel, *Acting*
Jane Baldwin, *Modern and Contemporary Drama; Introduction to Professional Theater*
Erika Batdorf, *Acting, Movement*
Robert Bouffier, *Acting*
Jennifer Burke, *Speech, Acting*
Fran Charnas, *Musical Theater*
Roger Grodsky, *Musical Theater*
Robert Ingari, *Musical Theater, Piano*
Steve McConnell, *Acting, Directing, Shakespeare*
Cathy Rand, *Musical Theater, Music Theory*
Troy Siegfreid, *Make Up*
Annie Thompson, *Speech*
Phoebe Wray, *Acting, Theater History, Cultural Perspectives*
Michael Vachon, *Stagecraft*

The Master of Music in Musical Theater has been developed to address the growing vocal demands of musical theater today. This degree is open to applicants from a variety of musical and theatrical backgrounds. However, an emphasis on good musicianship skills and musical theater performance is integral to the program. The degree combines comprehensive voice training and vocal coaching with advanced acting aesthetics and techniques as applied to the diverse genres of musical theater. Courses in cultural perspectives explore musical theater as an art form in the context of historical development and contemporary events.

Master of Music in Musical Theater

Courses	Credits
Applied Voice	12
Script and Score Analysis; 1-4 (T634)	4
Graduate Musical Theater Seminar (T635)	4
Graduate Musical Theater Repertoire (T630/631)	4
Musical Theater: Cultural Perspectives (T621/622)	6
Electives*	6
	36

* To be selected with the advice and consent of the Theater Division Chair and the Graduate Coordinator from the following:

Acting
Dance
Directing
Make-up
Diction
Other Appropriate Conservatory Graduate Courses

Each candidate for the degree Master of Music in Musical Theater will be required to meet the following performance requirements:

2 Musical Theater scene showings
3 Repertoire recitals
1 Graduate thesis performance

The graduate thesis performance is to be a one-hour minimum presentation. Approval to present the show must be given by the Musical Theater faculty jury. Program material must be approved by the Theater Division Chair and the Graduate Coordinator. These performances must be videotaped for the archives. Final semester credits will be issued only upon successful completion of the graduate thesis performance.

OPERA

Cecelia Schieve, *Coordinator*
Patricia Weinmann, *Associate Coordinator*
Leanne Hilmer, *Opera Coach*
Jeffrey Stevens, *Aria Class, Opera History & Repertoire*
Michael Strauss, *Opera Music Director*
Nat Warren-White, *Acting for Singers*
Anthony Williams, *Movement for Singers*

The opera training program is a comprehensive course of study designed to prepare the singer in the various skills needed by the present-day performer.

Special emphasis is given to the study of scenes and arias from the standard repertoire. Scenes and arias which have been prepared under the supervision of the artist-faculty are presented before the public in a series of scenes programs.

Instruction is given in acting and improvisation; French, Italian, and German diction; stage make-up; ballet; movement; mime and aria coaching. In addition, musical rehearsals are scheduled as necessary.

MASTER OF MUSIC DEGREE IN OPERA PERFORMANCE

COURSES	CREDITS
Introduction to Graduate Study	2
Opera Studio	6
Voice	12
Opera History	6
Opera Curriculum Electives*	10
	36

Performance of two Principal Roles or Public Recital.

GRADUATE PERFORMANCE CERTIFICATE OR ARTIST DIPLOMA IN OPERA

COURSES	CREDITS
Opera Studio	6
Voice	12
Opera Curriculum Electives*	12
	30

Performance of two Principal Roles or Public Recital.

* All electives must be selected with the advice and consent of the Coordinator of the Opera Department and the Graduate Coordinator from the following:

  Movement for Singers
  Opera Make-up
  Acting for Singers
  Aria Class°
  Diction
  Introduction to Opera History and Repertoire°
  Characterization and Audition Techniques°
  Voice Pedagogy
  Vocal Performance

° May be repeated for credit only with the express, written consent of the Coordinator of the Opera Department and the approval of the Graduate Coordinator.

JAZZ STUDIES

The graduate program in Jazz Studies combines the resources of The Boston Conservatory and The Berklee College of Music, a sister school of The Pro-Arts Consortium. Jazz Courses are taught by members of the Berklee faculty who hold adjunct appointments to The Conservatory faculty.

MASTER OF MUSIC IN JAZZ STUDIES WITH AN EMPHASIS IN PERFORMANCE

COURSE	CREDITS
Jazz Applied Lessons	6
Traditional Applied Lessons	6
Jazz Ensembles	6
Jazz History	3
Music History Elective	3
Jazz Ensemble Rehearsal Techniques	2
Introdction to Graduate Study	2
Electives	4
	32

Graduate recital required*

* The Graduate Recital must be at least sixty minutes in length and demonstrate a range of styles and instrumental settings including at least one solo work. Improvisation skills must be thoroughly demonstrated, as well as the successful performance of written and rehearsed works. At least one original work should be included. The program must reflect careful consideration of balance, contrast and pacing. As is Conservatory policy, students must receive jury approval prior to the presentation of the Graduate Recital. Credit for the final semester of required applied study will be issued only upon successful completion of the recital. Students must be registered for applied lessons for the semester in which the recital is presented. All graduate recitals must be recorded for the archives.

MASTER OF MUSIC IN JAZZ STUDIES WITH AN EMPHASIS IN COMPOSITION

COURSE	CREDITS
Jazz Composition	4
Traditional Composition	6
Jazz Arranging	4
Jazz Ensemble Rehearsal Techniques	4
Jazz History	3
Music History Elective	3
Jazz Literature	2
Introduction to Graduate Study	2
Elective	4
	32

Thesis Portfolio Required*

*The student majoring in Jazz Composition will complete a portfolio of musical works which will include an extended composition, two compositions or arrangements for big band, at least two compositions for small ensembles, an arrangement for unaccompanied vocal group, an arrange-ment for large studio orchestra including strings and harp, together with recordings of public performances of selected works in the portfolio.

MASTER OF MUSIC IN JAZZ STUDIES WITH AN EMPHASIS IN PEDAGOGY

COURSE	CREDITS
Jazz History	3
Jazz Applied Lessons	6
Teaching Improvisation	4
Jazz Literature	2
Jazz Ensemble Rehearsal Techniques (Instrumental)	2
Jazz Ensemble Rehearsal Techniques (Vocal)	2
Introduction to Graduate Study	2
Music History Elective	3
Research/Thesis (M 584)	6
Music Education Elective (by advisement)	2
	32

DANCE DIVISION

Yasuko Tokunaga, *Division Chairperson, Ballet, Senior Seminar*
Ruth Sandholm Ambrose, *Artistic Director Emeritus, Ballet, Pedagogy, Choreography*
Omayra Amaya, *Flamenco*
Ingrid G. Brainard, *Dance History, Music Literature*
Richard Colton, *Ballet, Modern, Choreography*
Erica Drew, *Modern*
Ana Marie Forsythe, *Modern, Choreography*
Adrienne Hawkins, *Jazz*
Leslie Koval, *Jazz*
Sam Kurkjian, *Ballet, Men's Class, Repertoire*
Dierdre Myles, *Labanotation*
Carole Ann Pastore, *Ballet*
Herbert Philpott, *Music for Dancers*
Denise Pons, *Ballet*
Whitney Powers, *Kinesiology and Anatomy*
Sue Ronson, *Tap, Choreography in Musical Theater*
Anamarie Sarazin, *Ballet, Pointe and Variations*
Jessica Sayer, *Modern, Movement for Singers*
Jennifer Scanlon, *Modern, Pedagogy, Repertoire, Alexander Technique*
Louis Stewart, *Music and Choreography*
Andrea Taylor-Blenis, *Jazz*
Emiko Tokunaga, *Modern, Pedagogy*
Mel Tomlinson, *Ballet*
Jimmy Viera, *Jazz*
Anthony Williams, *Ballet, Movement for Singers*
Mary Wolff, *Modern, Folk, Choreography*
Laura Young, *Ballet*
Kayla Zalk, *Laban Movement Analysis*

Master of Fine Arts Degree in Dance

For the professional dancer who already holds a Bachelor's Degree and would like to pursue a Master of Fine Arts Degree, The Conservatory offers a highly specialized and individual graduate program with an emphasis in either performance or choreography. Creative and exciting performing and choreographic opportunities are available through working with The Conservatory's highly professional dance faculty and The Boston Conservatory Dance Theater. Visiting artists and Master Classes are an integral and important part of the curriculum allowing and encouraging each student to work in a very professional and focused environment.

Master of Fine Arts in Dance Performance Emphasis

Courses	Credits
Introduction to Graduate Study	2
Dance Technique	20
Ballet	
Modern	
Styles	8
Pointe & Variations	
Men's Class	
Jazz	
Tap	
Folk	
Ethnic (Spanish, East Indian, African, etc)	
Performance Practicum	9
Thesis Performance	3
Electives (by advisement)*	14
	56

Master of Fine Arts in Dance Choreography Emphasis

Courses	Credits
Introduction to Graduate Study	2
Dance Technique	20
Ballet	
Modern	
Styles	8
Pointe & Variations	
Men's Class	
Jazz	
Tap	
Folk	
Ethnic (Spanish, East Indian, African, etc)	
Choreography	9
Thesis Performance	3
Electives (by advisement)*	14
	56

*Electives are chosen to meet the individual needs of the candidate. They must be selected with the advice and consent of the Graduate Advisor, the Dance Division Chair and the Graduate Coordinator. Possible electives include:

- Advanced Kinesiology and Anatomy
- Anthropology and Dance
- Arts Administration
- Aesthetics and Criticism
- Dance History
- Dance Production
- Labanotation, Laban Movement Analysis
- Music Literature
- Pedagogy
- World Dance

Independent Study offers individuals the opportunity to explore topics of personal interest which are not offered in formal courses.

Special Programs
DIVISION

Since its inception 127 years ago, The Conservatory has been committed to the concept that education in the arts should be available to all segments of the community. The Division of Special Programs, formerly called The Extension Division, operates throughout the calendar year and employs a faculty of more than sixty highly qualified, professional instructors. A full range of individual and group instruction in instrumental, vocal, dance, and theoretical studies is offered. Our open enrollment philosophy enables students of all ages and levels of accomplishment to develop their talents and skills through part-time studies. Beginners, as well as advanced students who wish to pursue studies as an avocation or for professional advancement, are enrolled at the school's main campus in Boston and at regional sites in North Andover, Bradford, and Dover, Massachusetts.

Special Programs also conducts several community outreach programs for students who might not otherwise have the opportunity to develop their talents. One hundred and fifty students are currently enrolled in string and keyboard programs in the Boston Public School System, and more than four hundred high school students in six New England cities participate in a unique program called Project Search, a program designed to provide increased access to careers in the performing arts for gifted students from diverse cultures.

The calendar for the school year is divided into six, eight-week modules. Fees for individual lessons range from thirty-six to sixty dollars an hour and students are billed, in advance, for each scheduled module. Half-hour and three-quarter hour lessons are also offered depending on the individual student's needs. Arrangements for studies may be made in person or by phone through the office of Special Programs. For information please call (617) 536-6340, ext. 19, Monday through Friday, 9:00 a.m. to 4:00 p.m.

Course Descriptions

MUSIC DIVISION

ACCOMPANYING (M271A/B)

The study and techniques of piano accompaniment for vocal and instrumental literature; practical experience through work with student performers. Offered in conjunction with Chamber Music.

1 hour weekly; 1 credit per semester

ACCOMPANYING SEMINAR 1-4

A four semester sequence which develops piano accompanying skills as applied to vocal and instrumental literature. Each semester's materials are preparation for the Senior year vocal and instrumental recitals. Students are given related studio and accompanying assignments and "in class" presentations are required. Standard instrumental and vocal repertoires of the 18th through the 20th century are covered with emphasis on sight-reading, rehearsal techniques, repertoire and styles. Semester topics may include: 19th century German Lieder, Mozart/ Haydn Piano Trio, 20th century British/ American vocal music, standard audition arias of 19th century Italian opera.

Seminar 1 & 2 (M372A/B): 3 hours weekly; 3 credits per semester
Seminar 3 & 4 (M472A/B): 2 hours weekly; 2 credits per semester

ACTING FOR SINGERS (M321B; M521B)

The coordination of mind and body necessary for evocative performance of sung theater. Includes relaxation, improvisation, physical attitudes that indicate personality and movement, preparation of believable and consistent characterizations.

2 hours weekly; 2 credits

ADMINISTRATION OF MUSIC EDUCATION (M580)

An investigation of the personal, technical, sociological, and educational aspects of music administration, with emphasis on the importance of the administrator in the overall picture of the school music program. Evaluative techniques as they relate to program and staff, and application of principles of successful administrative processes.

3 hours weekly; 3 credits

ALEXANDER TECHNIQUE FOR MUSICIANS (M437)

An introduction to the technique of body and mind awareness alignment and relaxation for the performing musician.

2 hours weekly; 1 credit

ALEXANDER TECHNIQUE FOR MUSICIANS CONTINUATION (M438)

A continuation of the techniques introduced in M437. Prerequisite: M437 or instructor's permission. May be repeated for additional credit.

1 hour weekly; 1 credit

APPLIED MUSIC (INSTRUMENT OR VOICE).

Intensive private study of the technique and repertoire of the student's principal instrument or voice. Applied Music requirements and levels are determined by the instructor and confirmed by the faculty jury through periodic examination. Music performance majors are assigned a one hour private lesson weekly. Music education, musical theater and composition majors are assigned one-half hour of private lessons weekly. Students may elect additional instruction at extra cost.

Undergraduate Applied Music Courses:

M190A/B 1/2 hour weekly; 2 credits per semester
M290A/B 1/2 hour weekly; 2 credits per semester
M390A/B 1/2 hour weekly; 2 credits per semester
M490A/B 1/2 hour weekly; 2 credits per semester
M192A/B 1 hour weekly; 4 credits per semester
M292A/B 1 hour weekly; 4 credits per semester
M392A/B 1 hour weekly; 4 credits per semester
M492A/B 1 hour weekly; 4 credits per semester

Graduate Applied Music Courses:

M590A/B 1/2 hour weekly; 2 credits per semester
M591A/B 1/2 hour weekly; 2 credits per semester
M592A/B 1/2 hour weekly; 2 credits per semester
M593A/B 1/2 hour weekly; 2 credits per semester
M594A/B 1 hour weekly; 3 credits per semester
M595A/B 1 hour weekly; 3 credits per semester
M596A/B 1 hour weekly; 3 credits per semester
M597A/B 1 hour weekly; 3 credits per semester
M694A/B 1 hour weekly; 5 credits per semester
M695A/B 1 hour weekly; 5 credits per semester
M696A/B 1 hour weekly; 5 credits per semester
M697A/B 1 hour weekly; 5 credits per semester
M794A/B 1 hour weekly; 5 credits per semester
M795A/B 1 hour weekly; 5 credits per semester
M796A/B 1 hour weekly; 5 credits per semester
M797A/B 1 hour weekly; 5 credits per semester

Applied Musical Theater Voice Courses:

M197A/B 1/2 hour weekly; 1 credit per semester
M297A/B 1/2 hour weekly; 1 credit per semester
M397A/B 1/2 hour weekly; 1 credit per semester
M497A/B 1/2 hour weekly; 1 credit per semester

ARIA CLASS (M422A/B; M621A/B)

A performing/coaching class to which singers bring arias for practice in front of a group as well as to be coached on diction, style, character and vocal presentation. Open to students in the Opera or Opera Emphasis programs; others by permission of the coordinator of the Opera Department.

2 hours weekly; 1 credit per semester

ARRANGING (M540A/B)

Advanced arranging techniques.

2 hours weekly; 2 credits per semester

BRASS TECHNIQUES, METHODS AND MATERIALS (M282A/B; M581A/B)

Heterogeneous class lessons in trumpet, horn, trombone, euphonium and tuba with emphasis on acoustical properties, historical development, basic techniques of embouchure, articulation and transposition, and investigation of teaching materials and pedagogy. Two or more instruments will be studied during the two semesters. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

Additional project for graduate credit

Chamber Music (M145/545)

The Boston Conservatory places special emphasis on the importance of chamber music in the development of the well-rounded musician. The Conservatory offers chamber music classes and ensembles to satisfy the need for developing instincts and procedures for ensemble interplay. Through a coordinated program, the technical disciplines leading to artistic chamber music sensibility are addressed in a gradient fashion. Individual, on-going chamber ensembles are created and coached where instrumental balance and student acumen make it advisable. Most curricula require Chamber Music in the Junior and Senior year. Graduate students are encouraged to elect chamber music, as are underclassmen who will be accommodated on a space-available basis.

2 hours weekly; 1 credit per semester

Characterization and Audition Technique (M421A; M632A)

Discussion and demonstration of styles of characterization in various operatic periods. Discussion of musical styles and their effect on the physical presentation. Preparation of professional auditions. Practical advice on resumes, audition repertoire and presentation, contacting opera companies and managers, and career preparation.

1 hour weekly; 1 credit

The Choral Conductor and the Orchestra (M674B)

Insights and ideas for the musician whose background may be predominantly in the choral field, but who needs the ability to deal effectively with an orchestra or instrumental ensemble.

2 hours weekly; 2 credits per semester

Choral Literature 1 (M574A)

The small form in choral music; Renaissance motet and madrigal, chorale, part song, anthem, folk song, and spiritual arrangements; performance style as related to the genre and period; includes singing and/or study of many choral selections.

2 hours weekly; 2 credits per semester

Choral Literature 2 (M574B)

The large form in choral music; mass, requiem, oratorio, cantata, passion, etc; includes detailed analytical study of selected major works.

2 hours weekly; 2 credits per semester

Choral Techniques and Interpretation (M674)

Developing tone for the individual singer and for ensemble; time as related to historical style; rehearsal techniques; choral administration; text-music relationship; application of techniques to school, church, and community choral groups. Additional project for graduate credit.

2 hours weekly; 2 credits

Choral Techniques for Organists (M577)

Sacred choral repertoire, hymnology, program building, rituals, chant, pronunciation of church Latin, rehearsal techniques, conducting from the organ, etc.

2 hours weekly; 2 credits

Choral Techniques, Methods and Materials 1&2 (M383A/B; M583A/B)

Concentration on development of the child's voice through adolescence and into high school, appropriate teaching techniques which include musical literacy, selection of suitable choral music, study of the changing voice and program building.

1 hour weekly; 1 credit per semester

Additional project for graduate credit

Choral Techniques, Methods, and Materials 3 (M683A)

The study of choral ensembles within the school music program. Includes audition techniques, voice testing and part placement; choral techniques, tone production, intonation, balance, blend, and diction. Emphasis on secondary level materials. A study of the Show Choir, including styles, materials, and choreography.

2 hours weekly; 2 credits first semester

Additional project for graduate credit

Chorale (M143/543)

A select choral ensemble specializing in the performance of choral literature from early Renaissance through the present. Participation in Festival Chorus.

3 hours weekly; 1 credit

Chorus (M142/542)

The study of sacred and secular works leading to concert performance. Participation in Festival Chorus.

3 hours weekly; 1 credit

Church Music 1 & 2 (M274A/B)

Methods of organization, rehearsal techniques, choral repertory, program building, various rituals, chant, pronunciation of church Latin.

2 hours weekly; 2 credits per semester

Church Music (M576A/B)

Study and discussion of choral and instrumental literature of the church, new forms, and media of expression; individual assignments according to the student's interests; discussion of administrative policies in the operation of a church music program.

2 hours weekly; 2 credits per semester

Composition 1 & 2 (M132A/B)

The study of basic principles of composition through projects in harmonically, melodically and formally generated music in a variety of organizational techniques. Analysis of works in different styles leads to consideration of form. Works are composed for small groups of instruments.

2 hours weekly; 2 credits per semester

Composition 3 & 4 (M232A/B)

Private instruction in those techniques of composition most relevant to the student's needs and interests.

1/2 hour private lesson weekly; 2 credits per semester

Composition 5 & 6 (M332A/B)

A continuation of Composition 3-4.

1 hour private lesson weekly; 4 credits per semester

Composition 7 & 8 (M432A/B)

Supervised composition of the Senior Thesis and continued study of relevant compositional techniques.

1 hour private lesson weekly; 4 credits per semester

Composition (M632-635)

Advanced private study to develop the individual language of the student composer, leading to compositions for a variety of media and finally the graduate thesis.

1 hour private lesson weekly; 3 credits per semester

Computer Music (M434/534)

An introduction to the history, aesthetics, theory and practice of electronic and computer music. Individual projects will be composed using the resources of The Boston Conservatory Computer Music Studio.

2 hours weekly; 2 credits

Conducting 1 & 2 (M270A/B)

The elementary technique of conducting applied to both choral and instrumental music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.

1 hour weekly; 1 credit per semester

Conducting 3 & 4 (M370A/B)

Reading and analysis of more complex scores and more advanced baton technique.

1 hour weekly; 1 credit per semester

Conducting: Advanced Instrumental (M570-573)

The investigation of more difficult problems confronting the instrumental conductor, with emphasis on orchestral procedures, performance practices, development of the orchestra, and instrumental requirements of major composers.

1/2 hour private lesson weekly; 2 credits per semester

Conducting Workshop (M484A;M584A)

The reading and performance of instrumental and vocal materials at various school levels; intensive study in score reading, instrumental transposition, musical terminology and applied solfege; occasional work with the basic instrumental methods class. Prerequisite: Conducting 1-2; Additional project for graduate credit.

3 hours weekly; 3 credits

Continuo Realization (M519A/B)

The study of the art of realizing figured bass. Written and at-sight realizations of both organ and harpsichord continuo parts will be made by students. Advanced keyboard technique and a good knowledge of basic harmony is required.

2 hours weekly; 2 credits

Counterpoint 1 & 2 (M134A/B; M533A/B)

Species counterpoint in two parts; double counterpoint; inventions in two parts.

2 hours weekly; 2 credits per semester

Counterpoint 3 & 4 (M233A/B)

Free counterpoint in three and four parts; canon and fugue.

2 hours weekly; 2 credits per semester

Counterpoint 5 & 6 (M333A/B)

Advanced study in fugue, canon, passacaglia, application of contrapuntal forms to contemporary music.

1/2 hour private lesson weekly; 2 credits per semester

Counterpoint (M532, M533, M537, M538)

Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.

1/2 hour private lesson weekly; 2 credits per semester

Curriculum Concepts in Music Education (M581)

Experience in the formation of goals and objectives and their use in planning. Analysis of the role of music education in relation to the individual, the school, and the community. An investigation of techniques relating to changing needs in education.

3 hours weekly; 3 credits

Curriculum Development (M481A)

Exposure to contemporary teaching strategies, organizational considerations, components of curriculum design, current curricular designs and materials. Course will culminate with a student-composed curriculum design. Prerequisites: Cores 1-6.

2 hours weekly; 2 credits first semester

Additional project for graduate credit

Dance Accompanying (M373A/B)

The skills and techniques a pianist needs in order to accompany traditional ballet and 20th Century dance classes. Dance vocabulary, improvisation skills, and standard literature for dance classes are presented. As needed and with teacher consent, students may accompany beginning dance classes.

1 hour weekly; 1 credit per semester

Diction 1, 2 & 3 (M137; M237;M337).

The study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to the sounds in English, and utilizing the International Phonetic Alphabet.

2 hours weekly: 1 credit per semester (undergraduates)

Diction, Graduate (M525A/B)

The study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to the sounds in English, and utilizing the International Phonetic Alphabet.

2 hours weekly; 2 credits per semester

Diction for Voice Concentrates (M361A)

The study of Italian, French, German, and English diction.

1 hour weekly; 1 credit per semester

Directed Study/Recital (M599)

Under the guidance of appropriate faculty, the choral conducting student will engage in research and analysis which will culminate in a document covering works to be presented in a public performance. Historical, analytical, interpretative and technical material will comprise the document. The performance will be with an approved choral organization.

Prerequisite: Instructor's permission; demonstrated writing skills
3 credits per semester

Ear Training 1 & 2 (M131A/B)

A review of the fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation and terminology. Rhythmic articulation and sightsinging in treble and bass clefs. Rhythmic and melodic dictation.

2 hours weekly; 2 credits per semester

Ear Training 3 & 4 (M231A/B).

Advanced studies in rhythmic singing and sightsinging in alto and tenor clef; harmonic dictation in two, three, and four parts, and in changing meter.

2 hours weekly; 2 credits per semester

Ear Training 5 & 6 (M331A/B; M531A/B)

Continuation of Ear Training 3-4.

2 hours weekly; 2 credits per semester

Ear Training 7 & 8 (M431A/B; M631A/B)

Advanced sightsinging in contemporary idioms, applied solfege in various ensembles. Score reading, transposition, advanced dictation in contemporary styles.

2 hours weekly; 2 credits per semester

Eurhythmics (M185A; M685A)

The development of musicianship, rhythm, form, and listening skills through movement activities. The course will include methods techniques.

1 hour weekly; 1 credit first semester

For graduate credit: Research paper, half-hour teaching exam, and three observations of a Eurhythmics Class taught by a Master teacher with a written evaluation for each class.

Festival Chorus

The combined forces of the chorale and chorus to perform major choral works.

1-1/2 hours weekly; participation required of chorale and chorus members

Form and Analysis 1 & 2 (M335A/B)

A study of the principles of chord structure and harmonic rhythm as they affect form and content; consideration of non-harmonic and contrapuntal devices. Short forms from piano and vocal literature are studied in the first semester. Longer forms such as sonatas and concertos will be examined in the second semester. Representative scores will be analyzed to illustrate various approaches to form, texture and instrumentation, and their bearing on performance. Prerequisite: Harmony 4 or permission of instructor and Dean.

2 hours weekly; 2 credits per semester

Form and Analysis 3 & 4 (M436A/B)

A continuation of Form and Analysis 1-2.

2 hours weekly; 2 credits per semester

Form and Analysis: Late Quartets of Beethoven (M536A)

An advanced study of the music of Beethoven with emphasis on the quartets Op. 130, 131, 132. Consideration is given to the formal relationship between motives and large-scale harmonic organization .

2 hours weekly; 2 credits

Form and Analysis: Popular Music (1955-1970) (M536B).

Graduate Performance Certificate Project (M600)

This project is a requirement for the Graduate Performance Certificate in Performance. The project is individually selected and designed to provide the student with experience in some aspect of the performance career other than the presentation of a solo recital. The project may be a lecture or lecture/recital, a public masterclass, an activity involved with marketing and promotion, or any other valid activity approved by the student's advisor and the Graduate Coordinator.

2 credits

Guitar Class (M182A; M681A)

The study of acoustic guitar with a focus on its use by the music teacher in the classroom. Basic techniques of chordal and melodic playing are introduced. Most appropriate for beginners with no previous guitar playing experience.

1 hour weekly; 1 credit first semester

For graduate credit: Design a twelve week course of study appropriate for use in the general classroom, grades six through eight, including all lesson plans and literature.

Guitar Literature (M112A/B)

A survey of the important composers and style periods of the guitar from Renaissance to the present. Included are discussions on performance practice and the critical analysis of modern editions. (Offered in alternate years.)

1 hour weekly; 1 credit per semester

Guitar Repertoire Class 1 - 4 (M114A/B)

An introduction to the basic principles of live performance on the concert stage including deportment, technical problems, memorization, musicality, preparation, etc. Critiques from both faculty and colleagues assist the student in becoming more proficient as a performer.

1 hour weekly; 1/2 credit per semester

Harmony 1 & 2: Harmonic Style of the 18th and Early 19th Centuries (M130A/B)

The study of definitions, intervals, triads and inversions, principles of chord progression, non-harmonic tones, harmonic rhythm, seventh chords and their inversions, modulation and secondary dominants; and introduction to harmonic analysis, the harmonization of bass lines and melodies, and keyboard harmony.

2 hours weekly; 2 credits per semester

Harmony 3 & 4: Harmonic Style of the Later 19th Century (M230A/B)

Study of irregular resolutions, modulation to remote keys, diminished 7th chords, 9th, 11th and 13th chords, non-dominant seventh chords, and chromatically altered chords; analysis of appropriate 19th century literature; keyboard harmonization of bass and melody lines.

2 hours weekly; 2 credits per semester

Harmony 5 & 6: Harmonic Style of the 20th Century (M330A/B; M530A/B)

2 hours weekly; 2 credits per semester

History of the Organ 1 & 2 (M278A/B, M578A/B)

A study of the character and potential of the organ as a musical instrument through the important schools of organ building, i.e., the early French organ, the organ of northern Germany, the French Romantic, and the American classic organ. Special emphasis on the relationship of the instrument to the literature of the period.

1 hour weekly; 1 credit per semester (undergraduates)
2 hours weekly; 2 credits per semester (graduates)

Instrumental and Vocal Arranging (M384A/B)

Arranging for various instrumental combinations, including concert and jazz band. Choral arranging with emphasis on current music for classroom instruction. Development of arranging skills from piano "lead sheets" and piano arrangements. Intensive study of instrumentation, including range, transposition and timbre.

2 hours weekly; 2 credits per semester

Instrumental and Vocal Conducting Workshop (M484A; M584A)

The reading of instrumental and choral materials at various school levels. Study of score reading, music terminology, and rehearsal techniques. Continued development of conducting skills. Class members will conduct Workshop Ensemble. Prerequisite: Conducting 1-2.

3 hours weekly (including Workshop Ensemble); 3 credits

Instrumental Music Education (M582)

A study of the methods and materials of instrumental music in the schools. Special emphasis on the organization and administration of the instrumental music program, the development of secondary school band and orchestra, repertoire, and rehearsal techniques.

2 hours weekly; 2 credits

Instrumental Techniques, Methods, and Materials 1 & 2 (M382A/B; M582A/B)

The study of the methods and materials of instrumental music in the schools with emphasis on teaching techniques and pedagogy. The four major units cover strings, winds and percussion, jazz, and marching band. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

Instrumentation 1 & 2 (M334A/B)

A study of the nature of the various orchestral instruments. Scoring for orchestral combinations.

1 hour weekly; 1 credit per semester

Instrumentation (M534A/B)

Advanced study of instrumentation with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by the major composers of the 18th, 19th, and 20th centuries.

1/2 hour weekly; 2 credits per semester

Introduction to Graduate Study (M510A)

A survey of methods and sources for research, formulation of bibliography, and development of formal writing style.

2 hours weekly; 2 credits

Introduction to Music History 1 - 4 (M209A/B, M309A/B)

An introduction to, and examination of, music and musical style from the year 800 to the present. After introducing the student to various concepts of, and tools necessary for, the historical study of music, the course will concentrate on the study of Western music in an historical context. The emergence of specific composers and representative works will be examined. The first semester traces music history from the Greeks through Josquin des Prez; the second from the high Renaissance through J.S. Bach. The second year begins with the early classic (1720) and proceeds to 1800 in the first semester; the second semester begins with Beethoven's mature style and investigates Romanticism and the 20th century.

2 hours weekly; 2 credits per semester

Introduction to Opera History and Repertory (M322A; M522A)

Intended to introduce students to the "language of opera." Deals primarily with music as well as drama, scene picture, dance, acting and characterization. A sampling of literature from the various periods of opera.

2 hours weekly; 2 credits

Jazz Ensemble RehearsalTechniques

A practical experience in planning, executing and evaluating the rehearsal process in a variety of genres. Includes observation and laboratory experience.

2 credits

Jazz History

A survey of the history and development of music of the Jazz idiom from its origins to the present.

3 hours weekly; 3 credits

Jazz Literature

A survey of currently available literature for Jazz Ensembles of all sizes and genres as well as sources for such.

2 credits

Keyboard Harmony 1 & 2 (M161A/B)

Applied keyboard skills for piano majors with emphasis on harmonization (diatonic and chromatic functions), transposition, and traditional figured bass realization. Styles of harmonization extend from traditional accompaniment patterns to an introduction of contemporary 7th and 9th chords and "lead sheet" harmonization.

1 hour weekly; 1 credit per semester

Keyboard Sight Reading (M160A/B)

An introduction to the concepts of style and interpretation. The development of visual, tactile and aural senses to assist the student in becoming proficient in the reading of music from various periods and styles.

1 hour weekly; 1 credit per semester

Major Musical Organization

The major musical organizations of The Conservatory are an integral aspect of musical development for all music majors. All full-time music majors, both undergraduate and graduate, are required to participate successfully in at least one major musical organization during each semester of matriculation. Some curricula may require additional ensemble experiences. Assignment to ensembles is made by audition. See alphabetical listings for Chorale, Chorus, Festival Chorus, Orchestra, and Wind Ensemble.

Methods of Research/ Thesis (M584A/B)

The selection, outline and supervised completion of the Graduate Thesis. Prerequisite: Introduction to Graduate Study.

1 hour private lesson weekly; 3 credits per semester

Movement for Singers 1 & 2 (D370A/B; D570A/B)

Basic ballet disciplines, control and relaxation of the body, period steps, bows, expressive movement and isolated movement, i.e., walking, standing, sitting, falling, etc.

2 hours weekly; 1 credit per semester

Movement for Singers 3 & 4 (D470A/B; D571A/B)

A continued study of movement with emphasis on relaxation and focus of energy.

2 hours weekly; 1 credit per semester

Music Education Core 1: Introduction to Music Education (M180A; M580A)

Beginning classroom techniques for Early Childhood, Kindergarten, and Grade 1 with special attention to the development of a proper vocal model. An introduction to techniques for analyzing instructional strategies of teachers through school observations and videotapes. An investigation of the personal traits and pedagogical skills of successful music teachers through study of the writings of Saphier. An introduction to instructional hardware utilized in music teaching through Curriculum Lab exploratory assignments. Field-Based Component: five group observations in elementary, secondary, and special needs schools documented in a Logbook.

1 hour weekly; 1 credit first semester

For graduate credit: A 10-15 page footnoted research paper related to classroom instructional techniques, exact topic to be determined by student interest and faculty advisement, or other approved project.

Music Education Core 2 (M180B; M580B)

A comprehensive investigation of the instructional media hardware and software commonly used in music education. Instruction in the use of the chalkboard; duplication machines; overhead, and opaque projectors. Exposure to basic art fundamentals, graphic production and bulletin board preparation. Hands-on experience with media hardware. Field pre-practicum in an elementary school general classroom.

1 hour weekly; 1 credit second semester

For graduate credit: Design a ten week course of study appropriate for an early childhood classroom.

Music Education Core 3: Media Methods for Music Education (M280A; M590A)

Study of instructional media hardware, synthesizers, synthesizer theory and Macintosh music software applications. Interfacing of synthesizers and computers (MIDI) explored in depth. Emphasis on teacher-made instructional materials via MIDI Applications. Practical experience with media hardware.

1 hour weekly; 1 credit

For graduate credit: In-depth evaluation of music education videotapes or computer software as selected by the instructor. Class presentation of the completed evaluations.

Music Education Core 4: Music Methods for the Special Needs and Gifted Child (M280B; M590B)

Methods of identifying children with special gifts and talents in the arts, and children with special needs and handicaps. Methods of adapting or enhancing music lessons to meet the needs of the gifted and handicapped. Identification of the emotional, physical and intellectual characteristics of gifted and special needs students. Techniques for establishing special programs for special children as well as ideas for including special children into the existing music program. Knowledge of laws and implications of state and national legislation. Field internship with gifted or special needs children in area school.

1 hour weekly; 1 credit second semester

For graduate credit A 10-15 page footnoted research paper documenting a course of study appropriate for either a middle school or high school music class. Exact topics to be determined by student interest and faculty advisement.

Music Education Core 5: Music in the Elementary School (M380A; M680A)

An introduction to the procedures and materials for teaching general classroom music to children from grades two through six. Development of skills in analyzing teaching materials, setting instructional goals and objectives, and writing lesson plans designed to assist the child in becoming a musically literate person. Introduction to conceptual approaches to music teaching such as Orff-Schulwerk, Kodaly, Dalcroze, Manhattanville, and Carabo-Cone. Field-Based Component: a weekly internship in an elementary school with a music specialist with emphasis on presentation of a pre-planned lesson each week documented in a Logbook. Prerequisite: Cores 1-4.

3 hours weekly; 3 credits first semester

For graduate credit: Preparation of a sequentially-planned ten-lesson music instruction unit for an elementary grade including singing, listening, playing and movement activities and demonstrating a mature understanding of the content of this course. Teacher-constructed media software and testing devices will be included. Other project options may be negotiated.

Music Education Core 6: Music in the Secondary School (M380B; M680B)

Methods and materials pertinent to the education of junior and senior high school students. Exposure to content areas, audio-visual aids, discipline approaches, teaching strategies, classroom organization, lesson organization, and instructional presentation necessary for the secondary school classroom. A field internship in an area junior or senior high school.

3 hours weekly; 3 credits second semester

Music Education Core 7: Senior Seminar I (M480A; M690A)

Practice in preparation of the professional resumé package, discussion and role-playing of classroom management and discipline techniques, and a basic introduction to test development for music classes. Field-based component: This is the Senior Search Semester during which the student is expected to visit at least four school systems over six weeks in order to begin to identify possible student teaching sites. Once a site has been identified under advisement by the music education department chair, the student completes the semester with a weekly internship visit to the assigned site in preparation for student teaching next semester. Observations and internship experiences are documented in a Logbook. Prerequisite: Cores 1-6.

1 hour weekly; 1 credit first semester

For graduate credit: Choice of: (1) a footnoted 10-15 page research paper containing an in-depth analysis of one or more classroom management philosophies/approaches, (2) development and field testing of a music achievement test for the student's public school system, (3) other approved project.

Music Education Core 8: Senior Seminar II (M480B; M690B)

Introduction to interpersonal communication and public relations techniques for music teachers. Role-playing practice in parent-conferencing and job interviewing. Preparation for state teacher certification. In-depth case study discussions and analyses of situations encountered in student teaching. Field-based component: This Core is designed to be taken during the Student Teaching Practicum (see description below), and the student teaching experience is documented in a Logbook. Prerequisite: Core 1-7, admission to Student Teaching, successful completion of Junior Year Music Education Competency Test.

1 hour weekly; 1 credit second semester

For graduate credit: A 10-12 minute videotape or slide tape presentation suitable for public relations usage during national MUSIC IN OUR SCHOOL MONTH or to explain the music program to parents/school committee in a public school system.

Music History and Literature Electives (M516,M517)

A variety of electives in graduate music history and literature are offered regularly. Specific courses include but are not limited to the following: Music of the Middle Ages, Music of the Renaissance, Music of Gustav Mahler, History of the Performer and Performance Practice, Music of Wagner, American Music, Beethoven Symphonies.

3 hours weekly; 3 credits

Music History and Literature: Graduate Research Seminar (M507,M508)

An extensive study in one major field of interest, with projects employing research techniques. A different area of music history is treated each semester. Past offerings have included Mozart Symphonies, Early Baroque Music, Music from 1900-1950, and Medieval Music.

3 hours weekly; 3 credits

Music Manuscript (M133; M539)

A one-semester course dealing with the fundamentals of manuscript, the preparation of scores and parts, various methods of score reproduction, and innovations in contemporary notation, including use of the computer lab and its music manuscript software.

1 hour weekly; 1 credit

Musical Theater Accompanying (M471A/B)

Pianists will observe, assist, and follow musical theater rehearsals and rehearsal procedures in the Musical Theater Division. Piano accompanying students will be assigned to musical theater classes and programs as rehearsal pianist under the guidance of both the Music and Musical Theater Divisions. This is an applied/practical course which emphasizes a specific style and literature for pianists.

1 hour weekly; 1 credit per semester

Opera Experience (M220A/B)

A limited participation in the Opera Program, by audition, for non-opera students. Not open to Voice Performance majors above the sophomore level. (See: Opera Studio.)

1 credit per semester.

Opera History 1 (M512A)

A survey of the origins of the Florentine, Camerata, Venetian, and Neapolitan opera through the works of Mozart and Haydn.

3 hours weekly; 3 credits

Opera History 2 (M512B)

The French Grand Opera style, the Italian School, and German Romantic Opera through Wagner. Also studied are various contemporary trends in opera literature.

3 hours weekly; 3 credits

Opera Make-up (M421B; M622B)

Introduction to the basic techniques of character, straight, and audition make-up for the stage; wigs, moustaches, and beards.

1 hour weekly; 1 credit per semester (undergraduates)
1 hour weekly; 1/2 credit per semester (graduates)

Opera Studio (M420; M620)

Advanced techniques of characterization, dramatic analysis, and ensemble singing in English and foreign languages. Performance of scenes and one-act operas. Opera chorus in major productions. Open to Voice Performance majors by audition.

4 hours weekly; 2 credits per semester (undergraduates)
4 hours weekly; 1-1/2 credits per semester (graduates)

Orchestra (M141; M541)

The study and performance of major orchestral and choral compositions. Advanced students may audition as soloists for performances scheduled each year. Both rehearsals and performances are required of all students accepted to orchestra.

4 hours weekly; 1 credit

Orchestral Repertoire (M147; M547)

An exploration of orchestral repertoire through in-class reading.

2 hours weekly; 1 credit

Orff-Schulwerk

Orff-Schulwerk is an approach to Music Education which concerns itself with the total growth of the child through the medium of music. The child experiences music making with involvement in movement, speech, rhythm, singing, playing of tuned, barred instruments and improvisation. The course of study for all levels is based on guidelines as published by the American Orff-Schulwerk Association.

Level I (M513)

A broad overview of basic Orff techniques and concepts. Use of the ostinato, pentatonic scale, improvisation in all areas; i.e., singing, speech, movement, instrumental ensemble, and soprano recorder.

3 hours weekly; 3 credits

Level II (M514)

Intensive study of all pentatonic scales and modes, rhythmic training into irregular rhythms and meters, movement and instrumental and vocal improvisations, compositions of melodic and instrumental settings. Prerequisite: Successful completion of Level I.

3 hours weekly; 3 credits

Level III (M613)

Study of major and minor keys, all modes and mixtures, orchestrations of original materials and application of studies through practice teaching, explanation of pedagogic structures, introduction of the tenor and bass repertoires. Prerequisite: Successful completion of Level II.

3 hours weekly; 3 credits

Organ Literature 1 & 2 (M279A/B)

A discussion and performance of representative works of French, Italian, Flemish, Spanish, German, English, and American organ composers from 1200 to the present.

1 hour weekly; 1 credit per semester

Pedagogy (M452A/B; M562A/B)

The study of principles and practices of music teaching. The discussion of methods and materials is followed by guided laboratory work with both class and private students. Additional requirements for graduate credit.

Brass Pedagogy (section 02)
Guitar Pedagogy (section 06)
Organ Pedagogy (section 08)
Percussion Pedagogy (section 03)
Piano Pedagogy (section 05)
String Pedagogy (section 04)
Voice Pedagogy (section 07)
Woodwind Pedagogy (section 01)

1 hour weekly; 1 credit per semester

Percussion Techniques, Methods and Materials (M186; M595)

Concentrated study of percussion instruments, with special attention given to basic techniques of snare drum playing.

1 hour weekly; 1 credit

Additional project for graduate credit

Performance Studio (M328A/B)

Introduction to the basic principles of live performance in concert and opera. Studies in concentration, focus, text projection and the preparation of songs, arias and short operatic scenes.

3 hours weekly; 1 credit per semester

Piano Class 1 & 2 (M172A/B)

An introduction to basic keyboard skills: hand and fingering patterns, sight reading, harmonization using diatonic functions, and transposition. Supportive piano literature is assigned on an individual basis.

1 hour weekly; 1 credit per semester

Piano Class for Music Education 1 & 2 (M173A/B)

An introduction to practical piano accompanying methods and styles for Music Education majors. Repertoire is principally American folk and patriotic songs of a type found in K-12 curricula. Topics include root motion, stepwise and arpegiated bass lines; block, broken, and rhythmicized chords and canon in common keys and meters. Movable-Do Solfege will be used in singing melodies and as an

aid in the composition and analysis of accompaniments. Students will sing, write, read and perform melodies with previously composed and original accompaniments.

1 hour weekly; 1 credit per semester

Piano Class 3 & 4 (M272A/B)

A continuation of Piano 1 & 2, with emphasis on sight reading harmonization (secondary and chromatic functions) and an introduction to score reading (vocal and instrumental). Supportive piano literature assigned on an individual basis.

1 hour weekly; 1 credit per semester

Piano Class for Music Education 3 & 4 (M273A/B)

A continuation of Piano 1&2 with emphasis on sight reading, vocal and instrumental score reading, transposition and an exposure to a variety of piano styles.

1 hour weekly; 1 credit per semester

Piano Literature (M110A/B; M511A/B)

A survey of masterworks for the piano through live and recorded performance. Particular emphasis is given to editions, composers' intentions, and interpretation.

1 hour weekly; 1/2 credit per semester

Piano Performance Class (M109A/B:M509A/B)

Student and faculty performances, guest master classes. Each year a different focus on a particular composer and style. Discussions of piano technique, psychology of performance and piano related issues and concerns.

1 1/2 hours weekly; 1 credit per semester. (1/2 credit per semester when taken concurrently with Piano Literature).

Research Techniques for Guitarists 1 & 2 (M113A/B; M513A/B)

An exploration of the scholarly and musicological aspects of the guitar. Included are the transcription of Renaissance and Baroque lute, *vihuela*, and guitar music from tablature into modern notation. The graduate student will conduct research, under the supervision of the instructor, the result of which should constitute a contribution to the existing knowledge in the field of guitar research. (Offered in alternate years).

1 hour weekly; 1 credit per semester

Seminar in Music Education (M583)

A discussion and analysis of the problems of developing a modern philosophy and method for teaching in the public schools. Seminar topics are chosen according to needs and interests.

3 hours weekly; 3 credits

Service Playing (M594A/B)

A study of the church service from the perspective of the organ console: the prelude, hymn playing and improvisation, conducting from the console and anthem accompanying.

1 hour weekly; 1 credit per semester (undergraduates)
2 hours weekly; 2 credits per semester (graduates)

Solfege (M528)

An advanced course in sightsinging in all clefs, harmonic dictation and transposition. Prerequisite: Ear Training 3 & 4 or equivalent.

1/2 hour private lesson weekly; 2 credits per semester

String Techniques, Methods and Materials (M184A/B; M684A/B)

Class lessons on violin, viola, 'cello, and double bass, with special attention given to basic technique, fingering, positions, bowings, tuning, articulation, acoustics, materials, teaching methods and string literature. The course will focus on the challenges of teaching the instruments in a homogeneous class setting.

2 hours weekly including Workshop Ensemble; 1 credit per semester.

For graduate credit: Design a ten week course of study appropriate for public school string teaching.

Student Teaching Practicum (M485,M486)

The senior selects a major and a minor area of concentration from the following: elementary school instruction (grades K-9) and secondary school instruction (grades 5-12). Six weeks (150 hours) of full-time student teaching in the minor area and twelve weeks (300 hours) of full-time student teaching under public school master teachers with supervision by Conservatory personnel, resulting in state teacher certification for music teaching in grades K-12. Prerequisites: Cores 1-6, g.p.a. of 2.5 or better, and completion of all competency exams. (See p. 84)

Minor: 3 credits
Major: 6 credits

Teaching Improvisation

An organized, sequential approach to teaching improvisation for those who are proficient in the art and seek an understanding of the proven methods for conveying it to students.

2 credits per semester

Vocal Chamber Music

Required for voice majors and open to other qualified students by audition. The three year sequence covers vocal ensemble literature from motets and madrigals through opera and oratorio ensembles.

M248A/B. Vocal chamber music from the 16th through the 19th century. Includes motets, madrigals, duets, lieder quartets, etc.

M348A/B. Oratorio and cantata duets and ensembles.

M448A/B. Opera and operetta ensembles.

1-1/2 hours weekly; 1 credit per semester

Vocal Coaching 1 & 2 (M457A/B;M551A/B)

Individual instruction in the interpretation, phrasing, diction, and style of compositions in the standard repertoire. Collaboration with the applied instructor in the choice and preparation of repertoire to be presented in required recitals.

1/2 hour private lesson weekly; 1 credit per semester

Vocal Literature 1 & 2 (M111A/B)

Reading and study of representative literature of English, Italian, French, and German composers of all periods.

2 hours weekly; 2 credits per semester

Vocal Performance 1 & 2 (M347A/B)

Introduction to the basic principles of live performance in concert and opera. Studies in concentration, focus, text projection and the preparation of songs, arias, and short operatic scenes. Pre-requisite: Junior standing or instructor's permission.

4 hours weekly; 1 credit per semester

Vocal Performance 3 & 4 (M447A/B; M547A/B)

The study of more difficult literature, with an emphasis on physical characterization and dramatic analysis. The study and coordination of singing, movement and acting, which leads to the public performance of scenes.

4 hours weekly; 1 credit per semester

Voice Class (M195A/B)

A study of basic techniques of vocal production, including breathing, voice placement, diction, and pitch, with special emphasis on choral singing. For instrumental concentrates.

1 hour weekly; 1 credit

Wind Ensemble (M144; M544)

The study and performance of the literature for wind ensemble from traditional and contemporary repertoire. Outstanding soloists are encouraged to audition for performances with the ensemble.

4 hours weekly; 1 credit

Woodwind Techniques, Methods and Materials (M183A/B; M593A/B)

Class lessons on recorder, flute, oboe, bassoon, clarinet, and saxophone, with special attention given to basic playing techniques, transpositions, ranges, and performance problems encountered by public school music students. Includes participation in Workshop Ensemble. Additional project for graduate credit.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

Workshop Ensemble

An ensemble which serves as a work ing ensemble for conducting students enrolled in Instrumental and Vocal Conducting Workshop. Also allows students to play and review instruments learned in Woodwind, String, Brass, and Percussion Techniques. Grade (based on attendance only) is reflected within those classes. Instrumental and vocal music will be rehearsed. Not a performing ensemble.

1 hour weekly

World Music (M487A)

A multi-cultural approach to musics of the world. Students will explore the traditions of rhythms and tonalities of the music of Native Americans, African Americans, Asians and Latin Americans. Lessons suitable for general music classroom instruction will be designed and experienced, and musical instruments indigenous to each ethnicity explored.

Independent Study (M999)

An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of The Conservatory in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1 3 credits per course.

DANCE DIVISION

NOTE: Placement in all technique classes is by ability.

Ballet for Musical Theater Majors 1 & 2 (D160A/B

Basic vocabulary and technique.

3 hours weekly; 1/2 credit per semester

Ballet for Musical Theater Majors 3 & 4 (D260A/B)

Continued work on technique and vocabulary.

3 hours weekly; 1/2 credit per semester

Ballet for Musical Theater Majors 5 & 6 (D360A/B)

Continued work on technique, vocabulary and combinations of ballet and jazz.

3hours weekly; 1/2 credit per semester

Ballet Pedagogy 1 & 2 (D220A/B)

Materials from Labananalysis are included in beginning teaching methods for Ballet. Cecchetti methods are followed.

1-1/2 hours weekly; 1-1/2 credits per semester

Ballet Pedagogy 3 & 4 (D320A/B)

Continuation of Pedagogy 1 & 2.

1-1/2 hours weekly; 1-1/2 credits per semester

Ballet Pedagogy 5 & 6 (D420A/B)

Continued study of teaching methods with guided practical experience.

1-1/2 hours weekly; 1-1/2 credits per semester

Ballet Technique 1 & 2(D110A/B)

The five positions, simple barre work, and fundamental steps.

7-1/2 hours weekly; 2-1/2 credits per semester

Ballet Technique 3 & 4 (D210A/B)

Barre, center turns, adagio and allegro floor work.

7-1/2 hours weekly; 2-1/2 credits per semester

Ballet Technique 5 & 6 (D310A/B)

Advanced barre work, pirouettes and fouettes; adagio and allegro in rhythmic patterns, beats, elevation, and style.

7-1/2 hours weekly; 2-1/2 credits per semester

Ballet Technique 7 & 8 (D410A/B)

Continued advanced barre work, turns, elevation with beats.

7-1/2 hours weekly; 2-1/2 credits per semester

Choreographer in Musical Theater (D432A/B)

A comprehensive course including producing, auditioning, directing, choreography, musical staging, period research, styles of dance schemes of production, and related media.

1-1/2 hours weekly; 1-1/2 credits per semester

Choreography 1 & 2 (D130A/B)

A problem solving approach to help dancers play with the concepts of space, time, energy, weight, and use of improvisation. Introduction to elements of choreography.

1 hour weekly; 1 credit per semester

Choreography 3 & 4 (D230A/B)

Basic rules of dance choreography and improvisation using forms, rituals and historical periods. The reactions to spontaneous and planned tasks in a personal approach to movement. Solo and group studies.

1-1/2 hours weekly; 1-1/2 credits per semester

Choreography 5 & 6 (D330A/B)

The development of individual style by correlating acquired knowledge and experience. Weekly and semester assignments.

1-1/2 hours weekly; 1-1/2 credits per semester

Choreography 7 & 8 (D430A/B)

Continued study with the development of more difficult assignments.

1-1/2 hours weekly;1-1/2 credits per semester

Dance Production 1 & 2 (D171A/B)

A practical study of all aspects of stage production with emphasis on problems relating specifically to dance production. Crew hours are required to help the student become familiar with the mechanics of production.

1 hour weekly; 1 credit per semester

History of Dance 1 & 2 (D241A/B)

A survey of the dance in history with consideration of ethnic, ritual and cultural influences and with an emphasis on professional dance. Reading required along with dance involvement.

1-1/2 hours weekly; 1-1/2 credits per semester

Jazz for Music Theater (D262A/B)

Intermediate work on jazz styles for theater.

3 hours weekly; 1 credit per semester

Jazz for Music Theater (D362A/B)

Advanced work on jazz styles for theater.

3 hours weekly; 1 credit per semester

Kinesiology and Anatomy (D141A/B)

A study of the major joints of the body, and muscle location and action in their relationship to movement. The study of the structure of organs and individual systems and their functions in the whole organism. How to improve dance technique so as to prevent injury.

2 hours weekly; 2 credits per semester

Labanotation 1 & 2 (D232A/B)

The Laban system of recording dance movement in writing.

2 hours weekly; 1 1/2 credits per semester

Laban-Dance Education 1 & 2 (D431A/B)

Advanced study of Laban's theories pertaining to education, performance and artistic growth. Opportunities for individual study, development of personal interests and practical experience within a range of situations. Prerequisite: Laban Analysis 1-4.

1-1/2 hours weekly; 1-1/2 credits per semester

Laban Movement Analysis 1 & 2 (D131A/B)

An introduction to Laban's theories of movement and the study of effort/shape as they relate to ballet and modern techniques, form and style, creative movement and composition.

2 hours weekly; 2 credits per semester

Laban Movement Analysis 3 & 4 (D231A/B)

A study of the basic concepts of Laban Movement Analysis with emphasis on perception, communication and education in movement.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Pedagogy 1 & 2 (D221A/B)

Materials from Labananalysis are included in beginning teaching methods for modern dance.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Pedagogy 3 & 4 (D321A/B)

Continuation of Pedagogy 1 & 2.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Pedagogy 5 & 6 (D421A/B)

Continued study of teaching methods with guided practical experience.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Technique 1 & 2 (D111A/B)

The study of tension and relaxation, analysis of body functioning, limbering, stretching, coordination, correctives for posture and weight distribution, and the technique of breathing. Basic barre work, stretches, isolations and movements in jazz. Bartenieff Fundamentals incorporated.

7-1/2 hours weekly; 2-1/2 credits per semester

Modern Technique 3 & 4 (D211A/B)

Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics. Theater and television jazz style.

7-1/2 hours weekly; 2-1/2 credits per semester

Modern Technique 5 & 6 (D311A/B)

More advanced floor work and elevation, rhythmic variations, and endurance training. Advanced barre, stretches and center work in jazz.

7-1/2 hours weekly; 2-1/2 credits per semester

Modern Technique 7 & 8 (D411A/B)

Solidifying of acquired knowledge leading toward virtuosity. Advanced barre, stretches and center work in jazz.

7-1/2 hours weekly; 2-1/2 credits per semester

Music and Choreography (D451A/B)

Analyzing 19th & 20th Century music scores for the musical elements as applied to choreography.

1 1/2 hours weekly; 1 1/2 credits per semester

Music for Dancers 1 & 2 (D212A/B)

An introduction to the fundamentals of music and to basic listening skills as necessary for dancers.

1-1/2 hours weeky; 1-1/2 credits per semester

Music Literature for Dancers 1-4 (D251A/B; D351A/B)

The study of music appropriate to dance through an historical approach. Course 1 and 2 is music of the Renaissance and Baroque eras; 3 and 4 is music of the Classical, Romantic and Contemporary eras.

1-1/2 hours weekly; 1-1/2 credits per semester

Modern Repertoire & Rehearsal(D340A/B)

The development of familiarity with modern repertoire through close association with faculty and guest artists during preparation and rehearsals of workshops and major performances.

1 hours weekly; 1/2 credits per semester

Proprioceptive Movement Technique (D161A/B, D261A/B)

Development of healthy movement habits in preparation for a career in dance. Exercises to develop strength, flexibility and endurance while maintaining correct body mechanics and an ability to listen carefully to the particular needs of one's own body to maximize strengths and tend to weaknesses; breath in movement, warm-up and cool-down practices, injury prevention and care, alignment, basic nutrition and psychological factors related to injuries and stress.

3 hours weekly; 1/2 credit per semester

Repertoire & Rehearsal, Ballet (D440A/B)

The development of familiarity with classical repertoire through close association with faculty and guest artists during preparation and rehearsals of workshops and major performances. Includes partnering when appropriate.

1 hours weekly; 1/2 credits per semester

Senior Project (D441A/B)

A project in the student's special field of interest undertaken with the advice of the faculty and Division Chair. The project may take any of several forms, and is expected to represent a high level of artistic achievement.

2 credits either semester

Styles (D150A/B)

Tap (section 01)
Folk (section 02)
Jazz (section 03)
Spanish (section 04)
Alexander Technique (section 05)
Pointe and Variation (section 06)
Men's Class (section 07)

2 hours weekly; 1 credit per semester

Independent Study (D999)

An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of The Conservatory in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1-3 credits per course.

THEATER DIVISION

NOTE: Placement in all technique classes is by ability.

Acting 1 & 2 (T111A/B)

This course helps students free and expand their instrument and remove tension and inhibitions in order to become flexible, creative and expressive actors. Students are given a way of working the fundamentals of acting including concentration, pursuing an objective with both physical and psychological actions, and discovering the truth using both improvised and scripted scenes. The movement aspect encompasses warm-ups, alignment work, physicalizing images and character body movement.

5 hours weekly; 3 credits per semester

Acting 3 & 4 (T211A/B)

Technique for scene rehearsal emphasizing basic principles of acting including concentration, finding objectives, playing actions, personalizations and creating a role. Prerequisite: Acting 1-2 or audition.

4 hours weekly; 2-1/2 credits per semester

Acting 5 & 6 (T311A/B)

Continued development of acting techniques: concentration upon working in period plays from Ancient Greece to the 19th Century. Emphasis on characterization, interplaying, internal and external projection. Prerequisite: Acting 3-4 or audition.

4 hours weekly; 2 credits per semester

Acting 7 & 8 (T411A/B)

Development of an individual way of working that makes the actor self-sufficient. First semester is a detailed review of basic techniques in behavioral reality, and the second semester is advanced script analysis of different styles. Exercises, improvisations, scene presentations and monologues are required.

4 hours weekly; 4 credits per semester

Acting for Dancers (T340A/B;T440A/B)

Fundamentals of acting: exercises in concentration, observation, relaxation, emotional recall, development of imagination through improvisation, study and work on actor problems, analysis, and elementary scene work. The second year concentrates on further development of acting techniques through scene and monologue study.

2 hours weekly; 1-1/2 credits per semester

Directing 1 & 2 (T310A/B)

Directing fundamentals. An examination of the role of the director in the modern theater through analysis of aesthetics and directing techniques. Development of the student's ability to find a concept for a production, to work with actors and to realize a complete stage picture. Major emphasis is on a theoretical foundation for practical usage in later courses.

2 hours weekly; 2 credits per semester

Directing 3 & 4 (T410A/B; T610A/B)

Continuation of Directing 1 & 2. Emphasis on the practical aspects of directing including play selection, auditions, casting, rehearsals, scheduling, etc. Concentration upon a director's concept, dealing with actors and staging of scenes. Workshop productions with production books are required.

2 hours weekly, plus showings; 3 credits per semester

History of Theater 1 & 2 (T344A/B)

Traces theater from its origins to the present; music, dance, cultural and historical influences in a global context; discussion and study of dramatic literature (plays, musicals, essays) from all periods; emphasis on performance and performers throughout history.

3 hours weekly; 3 credits per semester

Introduction to the Theater 1 & 2 (T140A/B)

Students will read representative plays from the classical era to the contemporary period. These plays will be used to examine dramaturgical structure, genre and style. They will also serve as the focus for projects through which students will explore the roles of the playwright, the director, the actor, the designer and the critic. Requirements include readings, short papers, projects and exams.

2 hours weekly; 1-1/2 credits per semester

Modern and Contemporary Drama 1 & 2 (T343A/B)

A study of the major plays, trends and developments in modern drama and theater from Ibsen to the present day. Plays will be examined in their historical, sociopolitical, cultural and performance contexts. The class is structured around lectures, discussions and student reports. Course requirements include readings, papers, reports and exams.

3 hours weekly; 3 credits per semester

Movement for Actors (T212A/B)

The study of mental and emotional connection to movement in acting. First semester students use visualization and movement improvisation to expand understanding and control of the emotional/physical connection. Second semester is designed to develop conscious control of mind/body connections. Exercise focus on rhythm, tension, and body language.

1-1/2 hours weekly; 1/2 credit per semester

Musical Theater 1 & 2 (T130A/B)

The concentration on choral unity, musical skill, blend, intonation, cooperation, vocal range and dexterity and stylistic flexibility of the Musical Theater Chorus. Concert performance with class soloists in first semester; staged performance in second semester.

2 hours weekly; 1 credit per semester

Musical Theater 3 & 4

The development of students as individual performers concentrating on song interpretation using acting techniques. Sightsinging and advanced music fundamentals are offered in the musicianship lab. Vocal and movement styles of American musical theater and popular culture are taught. The course culminates in a mainstage presentation.

Performance Class (T230A/B) *5 hours weekly; 2-1/2 credits per semester*
Music Lab (T231A/B) *2 hours weekly; 1-1/2 credits per semester*

Musical Theater 5 & 6

Further development of musicianship and refinement in performance, the combination of vocal and acting skills with the development of character in musical play scenework including both song and dialogue, continuing experience in American musical theater styles and the European styles that influenced them. Music lab includes additional training in solfege and advanced sightsinging as a soloist and in small ensemble groups.

Scene Study (T330A/B) *3 hours weekly; 1-1/2 credits per semester*
Music Lab (T331A/B) *2 hours weekly; 1-1/2 credits per semester*

Musical Theater 7 & 8 (T430A/B)

More advanced studies in all areas, including audition techniques and working in the "business" of theater.

5 hours weekly; 3 credits per semester

Musical Theater: Cultural Perspectives 1-4 (T621A/B; T622A/B)

A sequential study of genres, major plays and musicals and theatrical movements throughout history. Works will be considered with regard to theme, symbolism, imagery, production values, historical and sociological context, as well as artistic and philosophical movements of each era.

3 hours weekly; 1-1/2 credits per semester

Musical Theater Repertoire, Graduate 1-4 (T630A/B; T631A/B)

Individual coaching in song interpretation, phrasing, diction, and style. Expansion of repertoire and preparation for required recitals and for the final thesis presentation at the conclusion of the master's program. This project will be approximately one hour in length. It will draw on musical and interpretive resources from the repertoire study, using cultural and historical perspectives to develop appropriate, creative, and dramatic scripted elements for the performance.

1/2 hour weekly; 1 credit per semester

Musical Theater Seminar, Graduate 1-2 (T635A/B)

Focus is on the development of the singer-actor as interpreter of song using a variety of popular American and Musical Theater vocal styles. The goal is the development of a flexible, expressive vocal instrument with a personalized interpretive approach: music, lyric and interpreter as one entity. An emphasis is placed on the "business of theater" — how to work and keep working.

4 hours weekly; 2 credits per semester

Script and Score Analysis 1-2 (T634A/B)

An applied study of specific historical musical theater genres. Students will develop a comprehensive working knowledge of:

1. operetta (1850-1930)
2. musical comedy (1910-1940)
3. musical play (1940-1971)
4. Sondheim (1971-present).

Acting and vocal techniques of each genre will be examined in detail. Solos, duets and small ensembles will be assigned from each genre with corresponding scene work.

4 hours weekly; 2 credits per semester

Shakespeare 1 & 2 (T243A/B)

A theatrical approach to selected plays through close readings of the script and discussions of meaning and staging. The histories and comedies are covered in the first semester, the tragedies and problem plays in the second. The premise of the course is that Shakespeare is a contemporary playwright, not a writer of historical literature. Open to all divisions. Each semester independent of the other. Mid-term exam and final exam.

3 hours weekly; 3 credits per semester

Speech 1 & 2 (T141A/B)

An introduction to speech for the stage: basic vocal technique and diction, principles of relaxation, breath control and resonance for vocal quality. Phonetics and the physiology of the vocal mechanism. Individual training in the correction of regional speech and in the improvement of voice quality. Oral interpretation.

2 hours weekly; 2 credits per semester

Speech 3 & 4 (T241A/B)

Intermediate and advanced techniques of voice and diction.

2 hours weekly; 2 credits per semester

Speech 5 & 6 (T341A/B)

Emphasis is upon speech for the Classic stage. Theater speech becomes a part of the actor's persona. Assignments use set-up so that there is a connection with the work done in Acting 5 & 6.

2 hours weekly; 2 credits per semester

Speech 7 & 8 (T441A/B)

Advanced work in voice and diction. The elimination of remaining vocal tensions and incorrect speech habits. Further development of breath support, vocal color, resonance and correct articulation with an emphasis on audition material.

2 hours weekly; 2 credits per semester

Stage Make-up (T122A/B;T522A/B)

The application of straight and character make-up and the use of all materials. A basic course.

2 hours weekly; 1/2 credit per semester

Stagecraft 1 & 2 (T120A/B)

Introduction to the basics of set, costume, and lighting design, technical production and stage management. Classroom topics are applied in supervised laboratory practicum. A minimum of sixty laboratory hours is required.

1.5 hour weekly; 1 credit per semester

Independent Study (T999)

An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of The Conservatory in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1-3 credits per course.

LIBERAL ARTS

The Liberal Arts mandate at The Boston Conservatory is the development of the literate artist: one who has the verbal and compositional skills to communicate experience not only through performance but also through oral and written discourse. Besides reading, writing and thinking skills, the Core focuses on cultural history and cultural criticism. This integrated program begins with an exploration of the diversity within "Western Culture"- the various historical traditions and values that have either been assimilated, transformed or silenced in the construction of "western culture." The Core continues with an examination of differences between Western and non-Western cultures. The goal is an awareness of the historical background that has shaped Western art and consciousness, as well as an understanding of and sensitivity to the values of other cultural traditions.

The Liberal Arts program meets these objectives through the concentrated, rigorous, interdisciplinary six semester core described below, supplemented by a range of electives at The Conservatory and other Pro-Arts Consortium colleges.

The student is reminded that the degree program requires a commitment of both purpose and time beyond one's major. As in any substantive college program, students should expect up to six hours of assigned study weekly for each three-credit course. The Conservatory offers the Diploma for those who wish to concentrate solely on performance.

Each Liberal Arts Core Course is a pre-requisite to the next in numerical order. Any exceptions must be recommended by the Coordinator of the Liberal Arts Department and approved by the Dean of The Conservatory.

LIBERAL ARTS CORE 1 (L130A)

A college level seminar in reading , writing and critical analysis that develops students' expression and communication skills through ongoing journal, autobiographical and text-based writing. Classroom work includes reading and discussion of student texts. Frequent conferences with the instructor are expected. Texts are chosen to encourage students to participate in the public discourse surrounding issues of difference and multiculturalism. Commonly used texts include anthologies of contemporary essays, and/or selected autobiographies or journals including those of women and writers of color.

LIBERAL ARTS CORE 2: (L130B)

An advanced seminar in reading, writing and critical analysis that focuses on close, critical reading and interpretation of texts. Introduction to literary studies within a philosophical and historical framework. Assignments include work in research methods and documentation of sources. Commonly used texts include twentieth century European and American writers such as Kafka, Sartre, Zora Neale Hurston.

LIBERAL ARTS CORE 3 (L230A)

"The Chalice and the Blade". (Course title based on the book by Raine Eisler) A Western Civilization course that frames the study of ancient Greek Culture, from Homer to Plato, within the contemporary debate concerning humanity's aggressive origins. Central themes include war and peace, eros and creativity, the cultural functions of "myth," the concept of the "hero," and the religious, social, and educational functions of the performing arts in the ancient world. Selective comparative treatment of "Old European" and "Minoan" cultures is included. Close reading and interpretation of texts are combined with class discussion focused on comparisons with contemporary culture. Required texts include: Homer's *The Iliad*, The Poems of Sappho, selected Greek Tragedy, Plato's *Symposium*.

LIBERAL ARTS CORE 4 (L230B)

"Utopia and Terror: A Western Civilization" course that frames the study of cultural history from the Fall of Rome to Romanticism within the debate concerning the value or danger of the "utopian" impulse in the West. The course focuses on both secular and religious ideals of perfection, from the image of Rome as "eternal city" to the French Revolution. Central themes include: conflicting cultural definitions of human goals and desires in Christianity, Roman Stoicism, Celtic paganism, Renaissance humanism and the values of the Enlightenment and French Revolution. Related concerns include the exclusion of minorities and the punishment of "deviance" within Western Culture. Required texts include: St. Augustine's *Confessions*, *The Romance of Tristan and Iseult*, Dante's *Inferno*, Thomas More's Utopia, and Emily Bronte's *Wuthering Heights*.

LIBERAL ARTS CORE 5 (L330A)

"Alternatives to the West: Studies in Cultural Difference" A study of the customs, philosophy and values of non-western cultural traditions through reading of selected texts and comparison to western traditions and values. Readings include works, both ancient and contemporary, from Native American, Chinese, Japanese and African cultures.

LIBERAL ARTS CORE 6 (L330B)

"Sources of Contemporary Thought: Conflicts and Critiques." Study of the culture of the Third World, and analysis of central conflicts and contradictions within the culture of the contemporary West through the study of contemporary novels, poetry, theater and film. Texts include selected contemporary writers of the Third World and of Eastern and Western Europe. Treats theories of several modern western and non -western thinkers (Hegel, Marx, Freud, Fanon) who cast light on colonialism, power relations, contemporary world issues such as conflict in the Mid-East and Apartheid in South Africa. Explores the artistic representations of groups and cultures and the role of culture in bearing witness to the struggle for cultural identity and survival.

Each Liberal Arts Core course meets 3 hours weekly; 3 credits per semester

ADVANCED WRITING WORKSHOPS (L332)

Offered in alternate semesters: Poetry, Short Fiction, Children's Literature, Professional Communication.

3 hours weekly; 3 credits

American Literature 1 & 2 (L331A/B)

Major United States writers and literary movements. Essays, poetry, and fiction from the Puritan period to the contemporary.

3 hours weekly; 3 credits per semester

Child Growth and Development (L523)

The study of normal growth and development from conception through maturity with emphasis on the areas of cognitive processes, language development, and patterns of psycho-social development.

3 hours weekly; 3 credits

Educational Psychology (L132B)

The study of theories of learning, maturation, motivation, and socialization. Includes child and adolescent psychologies, and problems of classroom dynamics.

3 hours weekly; 2-3 credits

European Studies (L334)

Subjects and selections change yearly. Offerings may emphasize national literatures (e.g. British, German, Russian, etc.) significant works of a renowned author (i.e., Dante, Goethe, Joyce), or major literary/philosophic movements.

3 hours weekly; 3 credits

French 1 & 2 (L121A/B)

An emphasis on speaking elementary French correctly. Grammar, reading, and writing also receive intensive practice.

3 hours weekly; 3 credits per semester

French 3 & 4 (L221A/B)

Advanced French. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

General Psychology (L132A)

An introduction to the major principles, methods, and systems in psychology, and their application to the performing artist.

3 hours weekly; 2-3 credits

German 1 & 2 (L122A/B)

A thorough study of the rudiments of German grammar and pronunciation, the reading of German texts, and oral and written translation and parsing.

3 hours weekly; 3 credits per semester

German 3 & 4 (L222A/B)

Advanced German. Continuing work in reading of difficult German materials from the lieder repertory, music history (including original documents), artistic literature, and journalistic literature; grammar review and vocabulary expansion, with attention to musical terminology; conversational practice in class and in additional individual sessions; German composition and dictation. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

Italian 1 & 2 (L120A/B)

An introduction to Italian pronunciation, grammar, conversation, and composition. Includes readings in modern Italian, as well as simple selections from opera libretti.

3 hours weekly; 3 credits per semester

Italian 3 & 4 (L220A/B)

An emphasis on modern conversational Italian, and more advanced selected readings from Italian literature and libretti. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

Philosophy of Education (L332A)

An inquiry into the foundations of education, the changing role of schools, and current classroom and community issues.

3 hours weekly; 2-3 credits

Poetry of Diversity (L331A/B)

A seminar designed to combine selective analytic study of a variety of poetic traditions and modes from throughout the world with a "workshop" for poetry writing based on previous study of models and forms. The course includes the study of several Chinese and Japanese traditional poetic forms, such as haiku, tanka, renga, haibun and shih, as well as Arabic forms such as the ghazal, African praise poems, Polynesian pantoum and traditional English and European forms such as the sonnet, elegy and aubade. Students learn to read and talk about poetry, and to critique and encourage each other's work.

3 hours weekly; 3 credits per semester

Psychology

See General Psychology and Educational Psychology

Tragedy and Comedy (L333)

An exploration of human responses to the problems of existence, with emphasis on the impulses behind the origins, forms, and meanings of these genres.

3 hours weekly; 3 credits

Independent Study (L999)

An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of The Conservatory in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1-3 credits per course.

Courses offered by each of the three Conservatory divisions may be appropriate as Liberal Arts electives for students from other divisions. A partial list of such courses would include Music History, History of Dance, History of Theater, Shakespeare, and Modern Drama. Students are urged to consider these options, as well as cross registration at other Pro-Arts Consortium colleges, when selecting electives appropriate to their individual goals.

Admissions

Students are considered for admission based on the audition results in conjunction with academic preparation and artistic recommendations. All decisions (admit, wait-list or deny) for openings in the incoming Fall (September) class are announced *April 1*. Students who are offered full admission will be notified April 1 (for September enrollment) and will include financial aid and/or scholarship packaging. Students are requested to notify The Conservatory regarding their acceptance not later than May 1 with a tuition deposit of $500.00 (Non-refundable).

After May 1, admissions reviews and status notification are done on a rolling basis continuing until all openings are filled or the beginning of classes in the fall, whichever come first. (Non-degree and Re-Admit applicants may apply at any point in the admissions calendar year. However, Financial aid deadlines are still in effect regardless of status.)

HOW TO APPLY

To apply for admission to The Conservatory, you need to submit a completed application, application/audition fee and all necessary supporting materials.

All degree seeking applicants are expected to send as complete an application packet as possible. This includes personal essay, artistic resume, repertoire list, four letters of recommendation. If possible, official transcripts and Standardized test scores should be included. International students should refer to the additional requirements as listed in the International Applicant section. Upon our receipt of your application packet you will receive written confirmation of receipt of application, audition date requested and notice of any missing documents.

You will receive a second letter *two weeks prior* to your scheduled audition date with additional details concerning the audition day.

Applications which remain incomplete for more than three months following initial receipt by the Admissions Office will be withdrawn.

Students who, due to time constraints or other unforeseen circumstances do not send completed applications, should expect that their application will be delayed in its review.

For scholarship and financial aid purposes, only **complete** applications will be considered.

IMPORTANT DATES

December 15 — Receipt of application for Regional Auditions

February 15 — Receipt of all taped auditions for scholarship/financial aid consideration.

March 1 — Completion of all applications for scholarship/financial aid consideration.

April 1 — Notification of all admission and financial aid offers.

May 1 — Completion of all international applications from overseas.

FAXED MATERIALS

Please note that faxed materials are not considered official and therefore are not acceptable.

MID-YEAR ENROLLMENT (JANUARY)

January enrollment is limited. Students applying to the Music Division as undergraduate transfer students and to the Graduate Performance and Artist Diploma programs will be considered. Applicants to January must be able to be placed in second semester coursework and not require any remedial or ESL support coursework or orientation.

Students considering January enrollment should contact the Admissions Office directly to discuss their situation and appropriate application and audition arrangements.

SUMMER ENROLLMENT (JULY)

At this time the only programs accepting summer degree admissions is the Jazz Program. Contact the Admissions Office for details, procedures, and deadlines.

HOW TO SCHEDULE A VISIT

If you would like to see the school, sit in on classes and meet with the division chair, contact the Office of Admissions at least two weeks prior the to date you would like to visit. We will arrange a schedule that will best suit your major. Be advised that although The Conservatory does encourage class visits, they are available on a limited basis only. Please contact the Office of Admissions for more information.

FRESHMEN APPLICANTS

In order to be considered for admission we must have a complete application packet and audition results. Admission to the Bachelor degree requires an academic grade point average of 2.7 and SAT combined of

950. Students with significantly lower academic grades will be counseled into the Diploma Program for one year following which Bachelors admission may be requested. Students will be considered with an academic track preparation from an accredited high school. Students who have completed a GED in conjunction with some high school level work should send all relevant information.

Advanced standing is possible through AP (Advanced Placement) or CLEP (College Level Examination Program) exams. Students who have taken these exams should submit official test scores at the time of their application for evaluation by the Dean of the Conservatory.

TRANSFER APPLICANTS

Students who have *any* college level credits are considered transfer students. One full-academic year (more than 32 credits) must demonstrate an overall 2.5 grade point average. Applicants with less credits are also required to submit official high school transcripts.

Copies of catalogues or legible and complete copies of all courses taken with appropriate grading scale information must be received by July 1 for review and transfer of credit approval. Material received after this date will be evaluated in the Fall by the Dean of the College and the Division Chairperson. As programs of study, course elections and financial aid are often effected by transfer of credit it is in the best interest of the student to be sure that this documentation is received by the deadline stated.

GRADUATE APPLICANTS

Students applying to all graduate level academic-based degree programs (i.e. Master of Music, Master of Fine Arts) are expected to have achieved a Bachelors degree in their chosen field from an accredited college or university. The program of study should represent four years of focused, intensive training similar to that at The Boston Conservatory. It is expected that applicants will have earned a minimum of a 3.0 or "B" average in their coursework upon graduation.

Applicants who do not have this basic admission requirement will be required to demonstrate equivalency of knowledge either through transcripts, standardized exams, professional experience, and/or placement exams administered by the Conservatory. It is possible to be placed at the graduate level in performance work while completing undergraduate deficiencies. Course election information and length of study to earn the Masters degree will be determined following the audition, transcript evaluation, and exam results. Students in this circumstance should expect that the length of time required to earn the Masters degree will be lengthened from the normal two years.

Students applying to the Graduate Performance Certificate or Artist Diploma are not required to have earned a Bachelors degree in their chosen field. Admission is based on audition, performance experience, and learned repertoire. Students may not automatically change from the GPC or ADP to the Master degree program but require application review and approval by the Admissions Office.

INTERNATIONAL APPLICATIONS

Students whose native language is not English may apply for September(Fall) enrollment only. Students who speak English fluently, or who are presently studying in the United States, may be considered for January (Spring) enrollment.

All non-native English speakers must supply TOEFL results from a recent examination. Scores below 500 will require provisional admission and 3-6 months intensive English study prior to full-time enrollment at The Conservatory. Scores of 500 to 580 will require attendance at the month-long orientation program held on campus in August. Scores of over 580 are not required to attend the August program but may be required to enroll in ESL classes during the academic year.

Because of the May 1 deadline for all overseas applications, the *last TOEFL test* to be accepted for review will be held in *March*. Students who do not take TOEFL by this date will be offered provisional admission only and will be required to enroll in intensive English study for a set amount of time to be determined by The Director of Enrollment and International Programs of the Conservatory.

International students requiring a visa to study in the United States must be able to certify their own independent source(s) of funds. This information is required by the U.S. Immigration Office and will be noted on the I-20 form. Students must submit a completed certification of finance form with bank documentation and a letter from their sponsor(s) (if appropriate).

Each student will be considered for scholarship assistance based on competitive audition rankings with all incoming students. All talent awards are renewable for the duration of the degree program to which the student is admitted. Need-based aid awards are not available.

Students presently studying in the United States should send a copy of their present visa and visa issuance papers (e.g. I-20, IAP66). Upon admission to The Conservatory appropriate transfer documents will be issued.

ENGLISH INTENSIVE/ ORIENTATION PROGRAM

The Boston Conservatory offers a month-long Intensive English/Orientation program held on-site during the month of August. Applicants whose TOEFL score is between 500 - 580 are required to attend this program.

The August Intensive is designed to promote the use and development of English skills and acquaints each student with the Boston area, American life and culture. Students receive 15 – 20 hours of Intensive English instruction per week, cross cultural classes and musicianship review. Special events include opening day picnic, a trip to Tanglewood - summer home of the Boston Symphony Orchestra - and Martha's Vineyard/Cape Cod, as well as activities around the Boston area.

Cost of the program includes all instruction, room and meals, linens and special events. As this program is required for most International Students, the cost of the program will be included on the tuition bill.

INTENSIVE ENGLISH

For those students who need to strengthen their English skills before beginning a full-time course of study, The Conservatory recommends study at the English Language Center (ELC) in Boston. The ELC staff works closely with The Conservatory to address the specialized needs of their students. Students who wish to study English full-time prior to starting a full-time course of study at The Conservatory can enroll in the Intensive English Program offered by ELC. New courses begin every four weeks, but students may begin on any Monday. Their are six levels in the program and the maximun class size is twelve. All skill areas are covered. In addition, there is an optional TOEFL preparation course and the Institutional TOEFL is given once every four weeks at ELC.

ELC is located in the Back Bay, less than a mile from The Conservatory. For those students who study at ELC prior to enrollment at The Conservatory, ELC can offer homestay or residence accommodations.

On-site support classes are offered at The Conservatory by members of the ELC faculty. These classes meet for one-and-one-half hours three times per week and are scheduled so as not to conflict with any other required courses. The courses are designed to improve English proficiency as well as to help students with their work in other classes. Individual tutoring is also available for those students requiring more personal attention.

NON-DEGREE APPLICANTS

Applicants should submit a completed application, fee, and unofficial copies of college transcripts.

RE-ADMIT APPLICANTS

Applicants for re-admission do not require a fee but do require the completion of the basic application. Supporting materials are not usually required nor is an audition. However The Boston Conservatory reserves the right to request these materials of any applicant. Requests for re-admission are not automatic and are subject to approval by both the Division Chairperson and the Dean of the College.

HOW TO AUDITION

All applicants are required to complete an audition as part of the admission process. No audition will be scheduled without the filing of a formal application with The Boston Conservatory Admissions Office. Any audition not scheduled through the Admissions Office will not be considered and will not be valid for admission or scholarship.

Auditions are held in Boston, at regional audition sites in both the United States and overseas. Whenever possible, a "live" audition is preferred to that of a taped audition. However, taped auditions are accepted for all programs and degree levels (except Artist Diploma) for applicants living further than 300 miles from Boston.

Audition dates and locations are published in the current year application materials. Applicants will receive *written* confirmation of their audition request.

All auditions completed by the March scholarship deadline are reviewed for talent scholarship awards and/or assistantships. Auditions completed *after* the scholarship deadline are for admission only. Need-based financial aid also follows this schedule.

BOSTON AUDITIONS

Applicants requesting an in-person audition at any of the Boston dates must send all materials at least two weeks prior to the requested date. Applications received after this deadline cannot be guaranteed of receiving an audition on the requested date and should make alternative plans.

REGIONAL AUDITIONS

Applicants requesting a regional audition (United States) should send all material to The Conservatory no later than December 15. Applications received after this deadline cannot be guaranteed of receiving an audition on the requested date and should make alternative plans.

TAPED AUDITIONS

Applicants who send an audition cassette are required to supply a written statement along with the tape stating that the performance is their own and has been done without editing. Students applying in piano, guitar and voice must certify that all work has been performed from memory. Tapes become property of the Boston Conservatory and will not be returned.

All tapes must be labeled, both on the tape and on the outside case with the Name of the Applicant, the program and degree level to which he/she is applying, and the order of the program pieces recorded.

Video tapes should be standard size and should be VHS format. International applicants may send tapes using the Pal Secam system if VHS is not available to them.

Students submitting video tapes should be sure that appropriate lighting and focusing has been done. As sound quality on video tapes is generally poor, audio cassette copies of the audition should be submitted as well.

Students who choose to send an audition tape should make every effort to have the best possible recording made of their work. Taped auditions which are of poor quality often result in a student being denied admission or a request for a new audition tape.

Undergraduate
AUDITION REQUIREMENTS

DANCE DIVISION

In-person Auditions

Applicants to the Dance Division will participate in two technique classes: one in Ballet and one in Modern. Following the classes, each student will present a solo of two to three minutes in length. The solo may be repertory works, original choreography or that of the applicant's dance teacher, preferably but not limited to ballet or modern. Applicants must provide their own accompaniment for solos from cassette tapes.

Applicants should wear the following attire for their audition:

Women: black or colored leotard, pink tights, pink ballet slippers.

Men: black or white T-shirt, black or gray tights, black ballet slippers.

(Modern work will be presented barefoot.)

Taped Auditions

Applicants should demonstrate 20-40 minutes of barre and center for ballet and floor and combinations for modern, as well as the solo pieces. Ability in jazz and tap may also be included.

MUSICAL THEATER

In-person Auditions

Audition days consist of an acting/vocal audition, a dance placement class, and a placement exam in music fundamentals. Applicants should prepare "age-appropriate" material.

Acting

Two short, contrasting monologues: one from modern, post-war literature; one from classical literature. Examples of post-war dramatists are Miller, Williams, Albee, Inge, and Shepard. It is suggested that the classical piece be chosen from Shakespeare's comedies and histories or from Moliere. A 4-minute time limit for the total acting portion of the audition will be strictly enforced.

Voice

Two brief, contrasting songs from the Broadway repertoire: one ballad and one up-beat selection. Songs should demonstrate vocal quality, phrasing, rhythmic skills, and lyric interpretation. Choose songs that express a character's feelings rather than tell a story (avoid narrative songs like "Nothing" from A CHORUS LINE). Again, a 4-minute time limit for the total singing portion of the audition will be strictly enforced.

An accompanist will be provided (Boston only); pre-recorded accompaniments are not acceptable. Applicants must bring their music, properly marked and transposed (if necessary). Students would bring loose fitting clothing for the dance portion of the audition (formal dance attire is not necessary). If you have ballet, tap, or jazz shoes, please bring them with you. Dance background is evaluated for placement purposes only and does not effect the admission decision.

Video-taped auditions

Video-taped auditions are acceptable on 1/2" VHS or Pal Secam format videotape. Audio cassettes of the vocal audition must be sent ***in addition*** to the video. Applicants should prepare the vocal and acting portions of the above requirements. Scenes from high school, college, or community productions are not acceptable. Please make sure that the video camera is equidistant from the singer and the piano and that the tape gives a full-body view.

Regional auditions

Regional auditions will include vocal/acting auditions, interview and musicianship placement exam. No dance placement will be given.

MUSIC DIVISION

(arranged alphabetically by instrument and/or program)

NOTE: Any student may be asked to sightread or perform major and minor scales at the discretion of the Audition Committee. Instrumental auditions do not require accompaniment.

Composition

Submission of a portfolio of work demonstrating knowledge of basic composition form, structure and style of various traditional musical periods. Demonstration of part and ensemble writing should also be included.

Completion of an instrumental or vocal audition (refer to the appropriate listing). In-person or telephone interview with the Composition Faculty.

Brass (Live/Taped auditions)

Trumpet, Trombone, Tuba

1. an etude
2. two movements of a contrasting nature and tempi from a sonata or concerto

French Horn

1. Movement from a Mozart Concerto
2. Movement from a solo piece or concerto of contrasting style and tempi
3. Kopprasch Etude #15

GUITAR (LIVE/TAPED AUDITIONS)

(all selections to be performed from memory)

1. an etude (e.g. Sor, Carcassi, Aquado, Villa-Lobos, Brouwer)
2. two contrasting pieces; one of which must be from either the Renaissance or Baroque literature

HARP (LIVE/TAPED AUDITIONS)

1. an etude or technical study
2. two single-movement pieces of contrasting moods
3. a movement from a concerto
4. two orchestral excerpts and an orchestral cadenza

MUSIC EDUCATION

Applicants are required to complete an interview with the Music Education faculty (either in-person of by phone). In addition, applicants must complete an audition on their instrument (refer to appropriate listing). Admission to Music Education expects an acceptable audition result in conjunction with a successful interview.

OPERA EMPHASIS: (TRANSFERS ONLY)

A total of six songs including:

1. Four art songs: one each in Italian, English, French, and German
2. Two arias of contrasting style and language

Taped auditions for Opera Emphasis must consist of video tape **and** an audio cassette tape.

ORGAN (LIVE/TAPED AUDITIONS)

1. J.S. Bach: any prelude and fugue for organ, or any four chorale-preludes from the Orgelbuchlein
2. A solo of the applicant's choice
3. A hymn at sight

PERCUSSION (LIVE/TAPED AUDITIONS)

Proficiency in at least two of the following categories:

1. Snare Drum — knowledge of rudimental vocabulary. One concert etude of drum solo of three minutes duration. Suggested authors: Firth, Cirone, Delecluse.
2. Drum Set — one or more etudes not to exceed four minutes. Suggested authors: Ted Reed, Chapin, Dahlgren.
3. Mallets — xylophone/marimba/vibraphone - demonstrate basic technical two-and/or four-mallet skills including two octave major/minor/chromatic scales and arpeggios. A concert solo or etude at least four minutes in duration. Suggested sources: Bach Sonatas and Partitas for Unaccompanied Violin (adapted); Goldenberg (xylophone/marimba); Finkel (vibraphone).
4. Timpani — demonstrate technical proficiency with pitch matching and interval tuning, tremolo control, cross sticking and sight reading. A two to four drum etude of three minutes in duration. Suggested authors: Goodman, Firth, Beck.

PERFORMANCE/ MUSIC EDUCATION

Applicants for this dual degree program are expected to demonstrate performance major proficiency on their instrument as well as interview with the Music Education Chairperson.

PIANO (LIVE/TAPED AUDITIONS)

All works are to be performed from memory.

1. Baroque: a prelude and fugue from the Bach Well-Tempered Clavier, or an equivalent Baroque work.
2. Classical: a complete sonata in traditional form, or comparable major work.
3. Romantic: a major work of the applicant's choice.
4. 20th Century: a work by a major composer such as Bartok, Debussy, Ravel, Copland, Ives, Schoenberg, or Messiaen.

Accompanying applicants will also be asked to sightread, transpose, and do score reduction at the piano.

STRINGS (LIVE/TAPED AUDITIONS)

VIOLIN, VIOLA, CELLO, DOUBLE BASS

1. an etude or technical study
2. wo movements of contrasting nature and tempi from a sonata
3. a movement from a concerto

VOICE (LIVE/TAPED AUDITIONS)

All works are to be performed from memory. An accompanist will be provided (Boston only).

A total of four songs to include:

1. Three art songs: one in Italian, one in English, and one in either French or German
2. An aria from an opera, oratorio, or cantata of the Baroque or Classical period

WOODWINDS (LIVE/TAPED AUDITIONS)

BASSOON, CLARINET, FLUTE, OBOE

1. an etude
2 two movements of a contrasting nature from a sonata or concerto

Graduate
AUDITION REQUIREMENTS

Requirements for MM, MFA, GPC programs. Artist Diploma (ADP) applicants please refer to listing at end of this section (page 77).

DANCE DIVISION

The MFA Dance Program is offered in either PERFORMANCE or CHOREOGRAPHY. You must indicate on your application which focus you intend to pursue. Please note that in-person auditions are expected. If this is not possible, alternative arrangements should be discussed with the Director of Enrollment prior to the submission of an application.

Applicants should wear the following attire for their audition:

Women: black or colored leotard, pink tights, pink ballet slippers.

Men: black or white T-shirt, black or gray tights, black ballet slippers.

(Modern work will be presented barefoot.)

PERFORMANCE

1. In addition to the completed application and required materials, you must submit:
   — a professional performance resume (including company affiliation)
   — a complete list of repertory performed (where, when, with whom)

   Videos of performances are requested but not required. Still photography may be substituted if available.

   All materials must be received **at least one week in advance** of the audition for the purpose of faculty review.

2. Your audition will consist of:
   — participation in Ballet and Modern classes directed by Conservatory faculty
   — presentation of a 5-minute (or longer) solo of an established or original work. (Ballet or Modern is preferred). You must provide a tape cassette of the required music for the solo aspect of your audition.
   — an interview with the Dance faculty.

CHOREOGRAPHY

1. In addition to the completed application and required materials, you must submit:
   — a professional choreography resume
   — a complete list of repertory choreographed (where, when, with whom)

   Videos of choreographed performances are requested but not required. Still photography may be substituted if available.

   All materials must be received **at least one week in advance** of the audition for the purpose of faculty review.

2. Your audition will consist of:
   — participation in Ballet and Modern classes directed by Conservatory faculty
   — presentation of a 5-minute (or longer) solo of your original choreography. (Ballet or Modern is preferred). You must provide a tape cassette of the required music for the solo aspect of your audition
   — an interview with the Dance faculty.

MUSICAL THEATER

IN-PERSON AUDITIONS

Audition days consist of an acting/vocal audition, a dance placement class, and a placement exam in music fundamentals. Applicants should prepare "age-appropriate" material.

ACTING

Two short, contrasting monologues: one from modern, post-war literature; one from classical literature. Examples of post-war dramatists are Miller, Williams, Albee, Inge, and Shepard. It is suggested that the classical piece be chosen from Shakespeare's comedies and histories or from Moliere. A 4-minute time limit for the total acting portion of the audition will be strictly enforced.

VOICE

Two brief, contrasting songs from the Broadway repertoire: one ballad and one up-beat selection. Songs should demonstrate vocal quality, phrasing, rhythmic skills, and lyric interpretation. Choose songs that express a character's feelings rather than tell a story (avoid narrative songs like "Nothing" from A CHORUS LINE). Again, a 4-minute time limit for the total singing portion of the audition will be strictly enforced. An accompanist will be provided (Boston only);

pre-recorded accompaniments are not acceptable. Applicants must bring their music, properly marked and transposed (if necessary). Students should bring loose fitting clothing for the dance portion of the audition (formal dance attire is not necessary). If you have ballet, tap, or jazz shoes, please bring them with you. Dance background is evaluated for placement purposes only and does not effect the admission decision.

Video-taped auditions

Video-taped auditions are acceptable on 1/2" VHS or Pal Secam format. Audio cassettes of the vocal audition must be sent ***in addition*** to the video. Applicants should prepare the vocal and acting portions of the above requirements. Scenes from high school, college, or community productions are not acceptable. Please make sure that the video camera is equidistant from the singer and the piano and that the tape gives a full-body view.

Regional auditions

Regional auditions will include vocal/acting auditions and interview. No dance placement will be given.

MUSIC DIVISION

(arranged alphabetically by instrument and/or program)

NOTE: Any student may be asked to sightread or perform major and minor scales at the discretion of the Audition Committee. Instrumental auditions do not require an accompaniment.

BRASS (LIVE/TAPED AUDITIONS)

Trumpet, Trombone, Tuba

1. an etude
2. two movements of contrasting nature and tempi from a sonata or concerto
3. several prepared orchestral excerpts

French Horn

1. Movement from a Mozart Concerto
2. Movement from a solo piece or concerto of contrasting style and tempi
3. Kopprasch Etude #15 Orchestral Excerpts:
4. Strauss opening solo from *Til Eulenspiegel*
5. Tchaikovsky **Symphony #5** 2nd mvt. solo
6. Beethoven **Symphony #6** entire opening horn from 5th mvt.

CHORAL CONDUCTING

Interview. Conducting of Conservatory choir or chorale in rehearsal with a major piece from the choral repertory. Competency on major instrument needs to be demonstrated through previous degree or professional training and experience.

COMPOSITION

Portfolio of work demonstrating knowledge of major compositional form, styles, and periods. Various examples of ensemble and part writing. Fully orchestrated piece of 15 minutes of more in length. In-person or telephone interview with the Composition Faculty.

GUITAR (LIVE/TAPED AUDITIONS)

(all selections to be performed from memory)

1. an etude (e.g. Sor, Carassi, Aquado, Villa-Lobos, Brouwer)
2. two contrasting pieces; one of which must be from either the Renaissance or Baroque literature

HARP (LIVE/TAPED AUDITIONS)

1. an etude or technical study
2. two single-movement pieces of contrasting moods
3. a movement from a concerto
4. two orchestral excerpts and an orchestral cadenza

JAZZ

Composition and Pedagogy

Contact the Admissions Office for requirements.

Performance

All applicants are required to send a cassette tape audition. The tape may be sent with your application or following but not before. The audition selections must total not more than 15 minutes in length.

The repertoire requirements for the audition are:

1. one Standard song
2. one blues jazz Standard (not an original tune)
3. one jazz Standard or original jazz tune. The sheet music which is used by the applicant for the audition must be submitted with the audition tape.

When considering the choices for the audition, applicants should consider that the Admissions Committee will be reviewing the applicant for demonstrated instrumental craft, harmonic accuracy, melodic/harmonic/rhythmic vocabulary as well as the quality of interaction with accompanying musicians. In the case of rhythm players, the interaction with the band or soloist.

Following the application and audition tape review, accepted students will be required to complete an interview with the faculty. This will be done either in Boston or by telephone depending on the distance the applicant lives from Boston.

MARIMBA (LIVE/TAPED AUDITIONS)

1. three works of contrasting styles totalling a minimum of 20 minutes. At least two of these must employ four mallets; one or two must have been composed since 1970. Suggested sources: New Music Marimba Repertoire Guide, Bach Sonatas and Partitas for Unaccompanied Violin (adapted); Abe, Smadbeck, Stout; adaptations by the applicant.

2. demonstrate Bachelor Degree-level proficiency on snare drum, timpani and (optional): multiple percussion.

MUSIC EDUCATION

Option A & C: Interview. Submissions of several recent writing samples demonstrating strong writing skills, ability to conduct research and analyze and report on findings.

Option B & D: Completion of an audition demonstrating competency and musicianship on your instrument. Interview.

OPERA

A total of six songs including:

1. four art songs: one each in Italian, English, French, and German
2. two arias of contrasting style and language

Taped auditions for the Opera program must consist of a video tape and an audio cassette tape.

ORGAN (LIVE/TAPED AUDITIONS)

1. J.S. Bach: any prelude and fugue for organ, or any four chorale-preludes from the Orgelbuchlein
2. A solo of the applicant's choice
3. A hymn at sight

PERCUSSION (LIVE/TAPED AUDITIONS)

Proficiency in at least two of the following categories:

1. Snare Drum — knowledge of rudimental vocabulary. One concert etude of drum solo of three minutes duration. Suggested authors: Firth, Cirone, Delecluse.
2. Drum Set — one or more etudes not to exceed four minutes. Suggested authors: Ted Reed, Chapin, Dahlgren.
3. Mallets — xylophone/marimba/vibraphone - demonstrate basic technical two-and/or four-mallet skills including two octave major/minor/chromatic scales and arpeggios. A concert solo or etude at least four minutes in duration. Suggested sources: Bach Sonatas and Partitas for Unaccompanied Violin (adapted); Goldenberg (xylophone/marimba); Finkel (vibraphone).
4. Timpani— demonstrate technical proficiency with pitch matching and interval tuning, tremolo control, cross sticking and sight reading. A two to four drum etude of three minutes in duration. Suggested authors: Goodman, Firth, Beck.

PERFORMANCE/ MUSIC EDUCATION

Applicants for this dual degree program are expected to demonstrate performance major proficiency on their instrument. Also interview with the Music Education Chairperson.

PIANO (LIVE/TAPED AUDITIONS)

All works are to be performed from memory.

1. Baroque: a prelude and fugue from the Bach *Well-Tempered Clavier* or equivalent Baroque work.
2. Classical: a complete sonata in traditional form, or comparable major work.
3. Romantic: a major work of the applicant's choice.
4. 20th Century: a work by a major composer such as Bartok, Debussy, Ravel, Copland, Ives, Schoenberg, or Messiaen.

Accompanying applicants will also be asked to sightread, transpose, and do score reduction at the piano.

STRINGS (LIVE/TAPED AUDITIONS)

VIOLIN, VIOLA, CELLO, DOUBLE BASS

1. an etude or technical study
2. two movements of contrasting nature and tempi from a sonata
3. a movement from a concerto

VOICE (LIVE/TAPED AUDITIONS)

All works are to be performed from memory. An accompanist will be provided (Boston only).

A total of six songs to include:

1. four art songs: one each in Italian, English, French, and German
2. one oratorio aria
3. one operatic aria

Music must represent different periods and contrasting styles.

WOODWINDS (LIVE/TAPED AUDITIONS)

BASSOON, FLUTE, OBOE

1. an etude
2. two movements of contrasting nature and tempi from a sonata or concerto 3. several prepared orchestral excerpts

CLARINET

1. Mozart *Concerto* (all movements)
2. Weber either Sonata
3. Poulenc *Sonata*
4. Nielsen *Concerto* or Stravinsky *Three Pieces*

Orchestral excerpts:

5. Mendelssohn *Midsummers Night Dream* , scherzo
6. Tchaikovsky *Capriccio Espanol*
7. Beethoven, *Symphony #6* , 2nd mvt.
8. Brahms *3rd Symphony* or Strauss *Til Eulenspiegel* , entire piece

ARTIST DIPLOMA

An in-person audition in Boston is expected. Any exceptions to this must be approved by the Director of Enrollment and International Programs. All program material must be performed from memory.

1. A full length recital program including a concerto is required to audition for the Artist Diploma program. All applicants must submit their program for preliminary review at least two weeks prior to the audition. From this, the Admissions Committee will select approximately one half hour of music for performance at the audition. Accompanists are required for all Artist Diploma auditions.
2. Submit copies of previous programs and a full repertoire list along with three letters of recommendation.
3. Submit an essay describing your career and study to date and your reasons and goals for achieving an ADP at this time.

Financial Aid
INFORMATION

The Conservatory Financial Aid Office administers a variety of assistance programs to help students finance their education when their own and their families' resources are inadequate for this purpose. It is a fundamental principle of financial aid, however, that the student must first depend on his own resources and those of his family before asking The Conservatory for assistance.

To facilitate proper judgement as to the amount and kind of assistance, a complete financial analysis is required of every applicant. The analysis is based on the result of the Free Application for Federal Student Aid (FAFSA) which can be obtained from all colleges and high school guidance offices. The applicant must furnish information regarding the family's financial resources, assets and liabilities. An analysis of that information is reported to the Financial Aid Office and financial aid awards are made accordingly.

FORMS OF FINANCIAL AID

The following types of aid are available individually or in combination and must be applied for EACH year:

PELL GRANTS (UNDERGRADUATES ONLY)

This program of awards is funded by the federal government. All undergraduate aid applicants are required to apply for a Pell Grant before they will be considered for any other form of need-based aid.The student receives a notification of his eligibility directly from the Federal Office of Education and must deliver that document to the school before a Pell Grant can be awarded. The grants may be transferred from one institution to another and range from $250 to $2300 per year. Pell Grant eligibility is determined by the results of the FAFSA.

SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANTS (UNDERGRADUATES ONLY)

This program is also funded by the federal government. These grants are available to only a limited number of applicants and range from $200 to $2000, determined by the degree of financial need. This grant requires the completion of the Conservatory Financial Aid Form and the FAFSA.

COLLEGE WORK-STUDY (UNDERGRADUATES AND GRADUATES)

This is a campus based program of part-time employment funded partially by the federal government. Students may earn money to meet incidental expenses by assisting with work in Conservatory offices, the Library, residence halls, etc., for up to 20 hours weekly. Wages are paid on a weekly basis directly to the student. Application is made on the Conservatory Financial Aid Application. The FAFSA is also required to prove eligibility.

CONSERVATORY SCHOLARSHIPS AND WORK ASSISTANTSHIPS (UNDERGRADUATES AND GRADUATES)

A limited number of performance-based scholarships are available to students who demonstrate the highest artistic skills. Some work assistantships are available through the Dance, Music and Theater Divisions. Recipients of assistantships have specific responsibilities which must be successfully met in order to continue eligibility. Application is made on the Conservatory Financial Aid Application and must be reapplied for annually. The FAFSA is also required.

CONSERVATORY TUITION ASSISTANCE GRANTS (UNDERGRADUATES AND GRADUATES)

A limited number of Conservatory grants are available to aid applicants who demonstrate a high degree of financial need. These grants must be reapplied for annually and are based on the results of the FAFSA.

FEDERALLY SUBSIDIZED STAFFORD STUDENT LOANS (UNDERGRADUATES AND GRADUATES)

This need-based loan program requires the completion of the FAFSA and a separate application obtainable at banks and credit unions. If the applicant is financially eligible the federal government subsidizes the payment of the interest on the loan during the time the student is in school. No repayment of principal or interest is due until the student ceases at least half-time enrollment in school. The interest rate on a Stafford Loans is currently 6.94%. Borrowing limits are as follows:

	Annual Limit	Aggregate Limit
Undergraduates:		
Freshmen	$2625	
Sophomores	$3500	
Juniors	$5500	
Seniors	$5500	$23000
Graduates:	$8500	$65500

Reduced Stafford Loans are available for less than full-time students.

UNSUBSIDIZED STAFFORD STUDENT LOANS (UNDERGRADUATES AND GRADUATES)

Applicants who are financially ineligible for Subsidized Stafford Student Loans may apply for an unsubsidized loan. These loans are available in the same amounts as described above, but repayment of the principal and interest must begin right away unless a deferment option is available through the lender. The application procedure is the same as for a subsidized loan.

Students who are legally independent may obtain Unsubsidized Stafford Loans in the following amounts (minus the amount of a Subsidized Stafford):

	Annual Limit	Aggregate Limit
Undergraduates:		
Freshmen	$ 6625	
Sophomores	$ 7500	
Juniors	$10500	
Seniors	$10500	$41000
Graduates:	$18500	$85500

FEDERAL PLUS LOANS (DEPENDENT UNDERGRADUATES AND GRADUATES)

Applicants who are legally DEPENDENT on a parent or guardian may apply for a PLUS Loan for any amount up to full cost of attendance, less any financial aid and scholarships. The interest rate on these loans is related to the Treasury Bill rate, but not to exceed 11%. The current rate is $7.36%. A PLUS Loan application may be obtained from banks and credit unions. A credit worthiness check will be made by the lender before the loan is granted. Repayment of interest on a PLUS loan begins immediately unless a deferment option is available through the lender.

N.B. The Federal Title IV Financial Aid programs described above result from the Higher Education Amendments of 1992. Any federal implementation or policy changes which may occur are beyond Conservatory control.

THE EDUCATION RESOURCES INSTITUTE INC. (TERI LOANS)

Students and/or their parents may apply for this loan to meet the increasing expenses of higher education. Approval is based on the credit worthiness of the applicant. The interest rate is variable and indexed to the Prime Rate plus 2%. For more information contact TERI at (617) 426-0681.

CONSERVATORY POIRIER LOANS (UNDERGRADUATES AND GRADUATES)

This loan program results from a generous bequest from the estate of the late Alfred Poirier, a patron and sponsor of the arts. A limited number of loans are available in the amount of $4000 per year, with accumulative limit of $12,000 and an interest rate of 7%. Applications are available in the Financial Aid Office. The FAFSA is also required to determine financial eligibility. This loan must be reapplied for annually.

HONOR SCHOLARSHIPS

Several scholarships have been established in honor or in memory of various individuals and organizations who have made significant professional and financial contributions to Boston Conservatory students. By applying for scholarship assistance on the Conservatory Financial Aid Application, the student's eligibility for any of these scholarship funds is considered.

Albert & Katherine Alphin Memorial Fund
Alan Hovhaness Award
Anne Jeffreys Award
Alfred E. Lee Memorial Piano Scholarship
Alumni Association Award
Attilio Poto Scholarship Fund
Anna Sokolow Award
Alice Tully Award
Boyd Francis Gervais Scholarship
David Blair McClosky Scholarship Fund
Esther Lyons Memorial Dance Scholarship Fund
Edward Villella Award
H. Wilfred Churchill Memorial Piano Scholarship
Harry Ellis Dickson Award
Harlan Grant Memorial Theater Scholarship
Henry Krieger Award
Iride Pilla Scholarship Fund
Jan Veen Educational Trust
Jester Hairston Award
Jessye Norman Award
JoAnne & Charles Dickinson Award
John Raitt Award
John Williams Award
Marge Champion Award
Madeline Kahn Award
Opera Department Scholarship Fund
Pearl Primus Award
Ruth Sandnolm Ambrose Dance Award
Tanzer Howard Scholarship
William C. Warfield Award

The Conservatory reserves the right to adjust the student's award to allow the most equitable distribution of financial aid resources to the greatest number of eligible applicants.

New students must apply for aid by March 1, EACH YEAR. Returning students must apply for aid by March 15, EACH YEAR. Late applications cannot be considered.

Policies And Regulations

ATTENDANCE

1. All students are expected to be in attendance from registration through examinations each semester. Students who add courses after the start of classes assume responsibility for any classes missed.
2. Regular attendance at classes, lessons and rehearsals is considered essential to the successful completion of all Conservatory courses. Sequence and continuity are difficult to maintain when attendance varies.
   A) For performance oriented courses, the very fact of being absent may affect the grade earned for the course. Each division of The Conservatory identifies those courses deemed "performance oriented". Students will be allowed the equivalent of one week's absence in these courses without penalty. With each additional absence, the instructor will have the prerogative to lower the student's grade by a maximum of one full letter. The three divisions have designated the courses listed below as "performance oriented":

   MUSIC DIVISION
   Major Ensembles
   Chamber Music
   Vocal Performance Class (including Dance)
   Performance Studio
   Opera Studio
   Movement for Singers
   Music Education Methods

   THEATER DIVISION
   Acting
   Musical Theater
   Movement
   Speech
   Dance

   DANCE DIVISION
   Ballet Technique
   Modern Technique
   Styles
   Repertory (Ballet and Modern)
   Choreography
   Choreography in Musical Theater
   Laban Movement Analysis
   Laban Dance Education
   Labanotation
   Voice
   Acting

   B) It must be understood that when absent, a student may very well miss important material or class participation without which a poor grade or failure may be the logical consequence. Furthermore, "participation" is a perfectly valid component of the grading process, provided it is so stated, in writing, at the outset of the course. While an absence itself will not cause automatic grade reduction for courses of an academic nature, missing material presented in class may leave the student with an academic deficiency which results in a lower grade or failure.
3. Absence from private instruction is not permitted. Lessons missed due to unavoidable absence must be made up, providing 24 hour advance notice is given to the instructor. Lessons are forfeited unless proper notice is given. All lessons that are made up must be completed during the current semester.
4. Any member of a musical, dance, or theater production who fails to participate in a public performance or dress rehearsal of that production may jeopardize course credits, scholarship renewal and/or eligibility to participate in future productions.
5. Attendance at public performances is considered vital and integral to an education in the performing arts. To maximize one's education requires attendance at performances both within the student's major as well as those from other disciplines. Conservatory students are afforded a wealth of diverse opportunities to attend performances. In addition to the more than 200 performances scheduled at The Conservatory each year, students have the opportunity to attend performances of music, dance and theater throughout the City of Boston. Those who avail themselves of as many of these opportunities as possible enhance their formal training significantly. It is the policy of The Boston Conservatory to recommend most strongly that all students be responsible for this aspect of their development. Divisions and Departments may have additional performance attendance requirements.

AUDITING

Matriculated students wishing to audit courses must receive approval from the instructor and the Dean of The Conservatory. Students auditing courses may attend and participate in classes, but are not responsible for assignments or examinations and will receive neither grades nor academic credit. Full tuition is charged for courses audited.

CHANGE OF COURSES

Changing a course or class is permitted only with the approval of the Registrar. Such changes must be recorded with the Registrar's Office before they become official. No course or class change will be permitted after the second week of classes.

CHANGE OF INSTRUCTOR

After careful consideration and with the advice and consent of the Dean of The Conservatory, a student may elect to change his/her applied instructor once during his program of undergraduate study. Permission must be obtained first from the Dean, and then from both instructors.

CLASS SIZE

In order to offer instruction in classes, there must be a minimum undergraduate enrollment of seven. When there is insufficient enrollment, the class may be offered in a subsequent year or another class may be substituted with the approval of the Dean of The Conservatory. Minimum enrollment for a graduate course is five.

COURSE NUMBERING SYSTEM

Course numbers at The Conservatory consist of a letter and three digits. The letter indicates the division or department offering the course, i.e., Dance, Liberal Arts, Music, Theater. Courses beginning with X are undergraduate courses taken as deficiencies by graduate students. 100, 200, 300, and 400 level courses are undergraduate courses. Generally, 100 level courses are for freshmen or indicate introductory level subject matter; 500 and 600 level courses are graduate level courses. Upperclassmen undergraduates, with the recommendation of the instructor and permission of the Dean of The Conservatory, may enroll in 500 level graduate courses for undergraduate credit. Courses completed for credit in this manner may not be repeated for graduate credit.

CREDIT LOADS

A student is considered full-time at the undergraduate level if carrying twelve credit hours per semester (Conservatory Diploma curriculum, ten hours). Graduate students are considered full-time if carrying eight credit hours per semester. The maximum allowable credit load in any semester is eighteen for undergraduate degree students, fifteen for Conservatory Diploma students, ten for Master of Music students and fourteen for Master of Fine Arts students.

Graduate Performance Certificate and Artist Diploma students register for full-time study only and for courses prescribed by their respective majors.

Students wishing to elect additional courses must have the approval of the Dean of the Conservatory. There will be an additional charge on a per course or per credit basis.

DEAN'S LIST

Undergraduate students carrying twelve or more credits in any semester (diploma candidates, ten credit hours) will be placed on the Dean's List if achieving a grade point average of at least 3.300, or will be placed on the Dean's List with Honors if achieving a grade point average of 3.600 or better. A grade below C– or an I grade disqualifies a student for Dean's List Honors regardless of the cumulative average.

DEFICIENCIES (GRADUATE STUDENTS)

For graduate students whose transcripts and course descriptions do not show equivalency to Boston Conservatory undergraduate study or who fail to provide adequate transcripts or course descriptions, deficiency examinations will be administered in theory, ear training, and music history during the week before the beginning of each semester. Deficiencies, if any, will require prerequisite study without academic credit, and at additional cost. Students must begin addressing deficiencies immediately upon matriculation. A change of major from the undergraduate level will usually involve the fulfillment of prerequisites.

Students entering the graduate program without documentation of an undergraduate recital will have that undergraduate recital as a deficiency. The applied teacher will be notified, and the recital must be presented no later than the first month of the third semester of matriculation. Students are encouraged to address this deficiency sooner, so that adequate time remains for the preparation of the required graduate recital(s). Students who delay their undergraduate deficiency recital to the maximum and jeopardize the preparation of their graduate recital may be required to take additional graduate applied study.

ENGLISH LANGUAGE PROGRAM POLICIES

It is the policy of the United States Immigration and Naturalization Service and The Boston Conservatory that students enrolled must have sufficient skills in the English language to participate successfully in their chosen curricula. To this end, The Boston Conservatory provides English language training to students who need it.

All students whose native language is not English are required to submit the results of a standardized English Test (e.g. TOEFL). In addition, an in-person (or telephone) interview may be required. All incoming international students who lack English skills will be required to participate in the month-long orientation program in August prior to the beginning of the fall semester. Based on the information gathered and evaluation during the August program, English coursework requirements will be stipulated. This coursework can vary from conversation and reading skills to intensive, daily coursework in grammar, writing, comprehension, and verbal communication. It is anticipated that all incoming international students will enroll for a minimum of one-year of English coursework with subsequent courses as necessary. All students are assessed at the end of each semester of study. Proficiency in both written and aural English as well as reading comprehension is expected.

All English coursework requires examinations and receives grades. Credit towards degree completion varies by degree level. Some classes of this program are provided by the English Language Center. Classes held at the Center are preparatory in nature and prerequisite for study at The Conservatory. These courses do not carry college credit. The English as a Second Language classes offered at The Conservatory may carry some academic credit. Undergraduate students assigned to these classes may earn Liberal Arts elective credit under the rationale that English as a Second Language is in fact a study of a "foreign" language for our International students. Graduate students assigned to these classes may earn one credit per semester to a maximum of two credits to be applied to the elective category of their graduate degrees. International students should be aware that, depending on their English ability, the length of time needed to complete their chosen degree programs may require additional semesters of study, possibly extending their enrollment by a year or more.

Provisional admission is offered to students who complete a successful audition and have all requisite academic credentials, but who do not demonstrate an acceptable English ability to allow full-time enrollment in the college. For students offered this provisional status, it is expected that full-time English enrollment will be required with minimal course enrollment at The Conservatory until adequate English proficiency is demonstrated. Mid-year admissions will be on a case-by-case basis and may require intensive English study for one semester concurrent with part-time Conservatory enrollment.

EXAMINATIONS

All students following a degree or diploma curriculum are required to take examinations in their courses as scheduled at the end of each semester.

All music majors enrolled in applied music courses must perform before a faculty jury at the end of each semester. Musical Theater majors must do so at the end of the second semester each year. The jury grade constitutes a percentage of the student's applied music grade for the semester. Students with an unsatisfactory record of attendance (fewer than thirteen lessons per semester) will not be admitted to the jury examination and will be graded E.

Composition students in their sophomore, junior, senior, and graduate years must submit their recent works to a jury composed of members of the Composition faculty at the end of the year. Written comments and a grade of Pass or Fail will be issued.

FINANCIAL AID REGULATIONS

ELIGIBILITY FOR FINANCIAL AID

In order to become eligible for financial aid, students are required to file an institutional application and a federally recognized need analysis test. Currently the need analysis document is called the Free Application for Federal Student Aid (FAFSA) which is available at all colleges and high school guidance offices. Deadline dates are established and published regularly. New students must file for aid by March 1, each year; returning students must file for aid by March 15, each year. All applicants for financial aid must preregister with the Registrar's Office by published deadlines in order to be considered for financial aid and scholarship renewal.

Students whose resources, together with those of their families, are inadequate to meet costs of attendance will be considered for financial aid. While The Conservatory is unable to meet the financial need of all eligible applicants, every effort is made to distribute funds as equitably as possible so that the greatest number may benefit.

The following formula is used to determine the amount of the applicant's award:

$$\frac{\text{Unmet need of applicant}}{\text{Total unmet need of all applicants}} \times \text{Available Aid} = \text{Individual Award}$$

Financial aid resources described in The Conservatory Catalog (i.e. Pell Grants, Supplemental Educational Opportunity Grants, College Work-Study, Conservatory Scholarships, etc.) may be awarded individually or in combination, depending on the applicant's need and qualifications.

SATISFACTORY ACADEMIC PROGRESS FOR FINANCIAL AID ELIGIBILITY

ENROLLMENT STATUS: In order to remain eligible to receive financial aid, students must complete a required number of credit hours and maintain a minimum grade point average as described below

	Required Credits	Minimum GPA
Full-time students:		
Undergraduate	12 or more	2.00 (C)
Graduate	8 or more	3.00 (B)
Three-quarter time students:		
Undergraduate	9-11.5	2.00 (C)
Graduate	6-7.5	3.00 (B)
Half-time students:		
Undergraduate	6-8.5	2.00 (C)
Graduate	4-5.5	3.00 (B)

These enrollment categoriesapply to both degree and non-degree Conservatory certificates and diplomas.

At the conclusion of each semester, the GPA and credit hour load of each student receiving financial aid are reviewed. Grades of "A" through "D" are considered as credits completed.

The following grades indicate credits not completed:

"E" (failing) grades
"NC" no credit
"AU" audit
"I" incomplete
"W" withdrawal

FINANCIAL AID PROBATION: Students who fail to complete the minimum requirements of the programs of study in any of the enrollment categories previously described are placed on financial aid probation for the following semester. During this semester of probation, students must earn a GPA of at least 2.00 for courses in which they registered during the official registration period. Probationary students must enroll for at least the number of credits for which they were registered when the probationary status was imposed. Courses withdrawn from after the two-week "drop/add" period will be considered as credits not completed and will be counted in determining the student's enrollment status.

Students who fail to complete any credits or who receive a GPA of 0.00 are immediately suspended from eligibility for financial aid.

Students who have been suspended from financial aid eligibility may appeal to the Director of Financial Aid for reconsideration. Students should prepare written letters of appeal describing the reasons why minimum requirements could not be met. A decision will be given within two weeks of the appeal.

Following the termination of a student's financial aid, eligibility may be reinstated upon the completion of a semester in which a GPA of at least 2.00 is earned for courses in which he/she registered during the official registration period. Part-time students must complete at least the number of credits for which they were registered when the probationary status was imposed. Full-time students must complete at least a minimum full-time course load.

DEFAULT

Individuals in default on payment of Conservatory tuition charges, Conservatory loans, or Federal TITLE IV assistance programs may be denied release of official transcripts.

ELIGIBILITY FOR SCHOLARSHIP/ASSISTANTSHIP

In order to be eligible for consideration for a scholarship and/or assistantship, returning students must file the Conservatory's Financial Aid Application Form by March 15. You must also pre-register in the Registrar's Office to confirm your intention to return to The Conservatory.

Awards are based on an appraisal of ability and potential, academic standing, and overall student citizenship as determined by faculty, department heads, and the scholarship committee.

Scholarship/assistantship awards are divided into two equal amounts and are credited directly to the student's account each semester. Scholarship recipients must maintain full-time enrollment.

SATISFACTORY PROGRESS FOR SCHOLARSHIP/ASSISTANTSHIP

For scholarship/assistantship renewal, the recipient must have satisfactorily participated in all assigned ensembles as determined by the directors and the division chairperson; must have achieved a grade of no lower than 3.00 (B) in his/her major subject areas; and must have achieved an overall semester grade point average of at least 2.70 (B-).

Failure to meet any or all of the above conditions jeopardizes continued eligibility for a scholarship/assistantship. Students who have not met minimum requirements must request permission from their Division Chair for continuation of their scholarship/assistantship on a probationary basis for the following semester. If minimum standards have not been met by the end of that semester, the scholarship/assistantship is revoked.

GRADE REPORTS

Fall grade reports may be obtained from the Registrar's Office at the beginning of the Spring Semester. Spring grade reports will be mailed to the student's permanent address. Grades will be released only if all financial obligations to The Conservatory have been satisfied.

GRADING SYSTEM

Letter Grade	Numerical Equivalent	Grade Quotient
A (Superior)	95-100	4.000
A–	90-94	3.700
B+	87-89	3.300
B (Above Average)	83-86	3.000
B–	80-82	2.700
C+	77-79	2.300
C (Average)	73-76	2.000
C–	70-72	1.700
D (Marginally Passing)	65-69	1.000
E (Failing)	below 65	none
W (Withdrawal)		none
WP (Withdrawal while Passing)		none
WF (Withdrawal while Failing)		none
I (Incomplete)*		none
NC (No Credit)		none
AU (audit)		none

*The grade I (Incomplete) may be requested by a student to permit additional time to complete course requirements or to take missed final examinations only when the cause of the delay has been an authenticated illness or emergency. Request forms are available from the Dean of The Conservatory and must be fully processed before the end of the term.

An Incomplete grade issued at the end of the Fall semester must be completed before the end of the fifth week of the following Spring semester. An Incomplete grade issued at the end of the Spring semester must be completed before the end of the fifth week of the Fall semester. An Incomplete grade issued at the end of the Summer session must be completed before the end of the fifth week of the Fall semester.

Failure to comply with this schedule will cause the Incomplete grade to become an E and will be so noted on the student's transcript. The extension of an I is permissible only with the approval of the Dean of The Conservatory.

GRADUATION REQUIREMENTS

Each candidate for an undergraduate degree or diploma must provide evidence of successful completion of a curriculum described in the catalog effective at the time of the student's matriculation. Students receiving grades of D in more than twelve credit hours will not be permitted to graduate.

In addition to the prescribed curricular requirements, students in the Music Division must observe the following requirements:

Music Performance Majors

Students must have studied a comprehensive repertoire in their major applied areas and must present solo recitals in the junior and senior years. Students must be enrolled for applied lessons for the semester in which the recital is presented. Outstanding soloists may audition for performances with the Conservatory Orchestra or other major musical organizations.

Music Education Majors

Students must have studied a comprehensive repertoire in their applied concentrate areas and must present a public recital in their senior year. This recital must be performed from memory by piano and voice concentrates. Other instrumental concentrates must perform at least one major work or equivalent from memory.

Competency Examinations are administered in the Spring semester of the junior year. These must be passed before the student can begin the final student teaching semester. Areas of examination are: Philosophy Defense, Case Studies, Teaching of a Song, Sight-singing, Piano Accompaniment, Functional Piano, Autoharp Accompaniment, Guitar Accompaniment, Conducting, Instrument Playing and Questions (Woodwinds, Brass, Strings, Percussion).

Composition Majors

Students must give evidence by examination that they have acquired proficiency in their applied concentration instrument, and they must present a portfolio of original compositions consisting of the following:

1. No fewer than five works in small forms such as piano pieces, songs, instrumental solos, duets, etc.;
2. a tonal fugue;
3. a tonal sonata-allegro movement;
4. a senior thesis consisting of a work of at least ten minutes duration scored for orchestra or chamber orchestra (minimum of fifteen players) which may include a soloist and/or chorus. Two copies of this work must be bound and presented to the Dean of The Conservatory at least two weeks prior to the date of graduation.

In addition, Composition majors are required to have their works performed in at least four student composition concerts in as many years.

Finally, they must produce and present a senior recital of approximately thirty minutes of original works scored for a variety of ensembles. It is strongly recommended that composition majors participate in their recitals as performers. (The student must be enrolled in private composition instruction during the semester of this recital.)

Graduate Degree Requirements

Each candidate for a graduate degree or diploma must provide evidence of successful completion of a curriculum described in the catalog effective at the time of the student's matriculation. An overall average of B (3.0) or better must be earned, with no grade below B allowed in the major applied area for performance majors. D and E grades carry no credit toward a degree. It may be assumed that completion of a graduate program will require at least four semesters of study.

All graduate programs, including electives and changes of program, must be approved by the Graduate Coordinator, and all degree requirements must be completed within five years of the date of matriculation.

Full-time graduate students are required to participate successfully in rehearsals and performances of major musical organizations without academic credit. Piano majors are required to participate in Major Organizations for two semesters; Opera and Musical Theater majors are exempt.

Graduate electives must be chosen in accordance with the needs of the individual candidate in his chosen area of specialization and with the advice and consent of the Graduate Coordinator.

Graduation with Honors

Undergraduate students whose cumulative grade point average indicates high scholastic attainment will be awarded the degree as follows:

1. Summa Cum Laude — grade point average 3.80 or higher
2. Magna Cum Laude — grade point average between 3.60 and 3.79
3. Cum Laude — grade point average between 3.30 and 3.59

Only those credits earned at The Boston Conservatory will be computed in the final average.

Leave of Absence

Students in good standing may request a leave of absence from enrollment. Requests must be made to the Dean of The Conservatory and presented in writing. A leave of absence allows a student to return to enrollment at any registration period for up to one year from the start of the leave without the necessity of re auditioning.

Placement Examinations

Upon entrance to The Conservatory, placement examinations are administered to all students. Dancers are placed in graded levels in all technique classes based on their ability. Academic credit for technique classes is based on the requirements of the curriculum, whatever the actual level of the class.

Students may be given advanced standing as a result of placement examinations administered prior to the beginning of each semester.

Plagiarism and Cheating

If a person passes off as his/her own the words, ideas, writings, etc. of another, he/she is guilty of plagiarism. To avoid being accused of plagiarism when writing research papers, students should take care to acknowledge all of the sources they consulted. The sources of all material quoted directly or paraphrased should be identified. All sources used for ideas or information should be acknowledged in a bibliography of references, whether or not direct quotations or paraphrased restatements are used in the body of the paper. Plagiarism is prohibited. Any student guilty of plagiarism or cheating will be dismissed from The Conservatory.

PROBATION

Students earning a grade point average of 1.700 or below will be placed on academic probation. Significant improvement must be shown in the following semester or dismissal will result.

PROMOTIONAL AUDITIONS

At the conclusion of the third semester of applied music, music theater and dance study, each student is evaluated by the faculty for promotion. Transfer students in music theater are evaluated at the end of their second semester at The Conservatory. The faculty will vote to advance or detain the student as well as issue a jury grade for the semester.

If promotion is granted, the student will be given a grade by the jury and it is presumed that only unforeseen circumstances will prevent the normal completion of subsequent curricular requirements. If promotion is denied, the jury will issue no grade. For music and dance majors, a grade of NC will be issued for the applied course, and the student will be allowed one additional probationary semester in which to repeat the course and achieve promotion. Failure to achieve promotion will result in dismissal from The Conservatory.

Music Theater students denied promotion may continue their curriculum for one additional semester. Promotion must be received at the end of that semester, or dismissal from the program will follow.

Students enrolled in Acting 2, 4 & 6 are required to take jury auditions at the end of the semester. Those who received grades of B– or above in Acting 1, 3 & 5, respectively, are exempt from that jury. Those who fail a jury will receive grades of NC and will be required to pass the jury before enrolling in the next level of acting.

Promotionals for Composition majors will be held at the end of the fourth semester at which time members of the Composition faculty will examine the student's recent works.

REGISTRATION

Students are responsible for enrolling in the courses necessary for the completion of their degree requirements. Department and Division Chairs, the Registrar and the Dean of The Conservatory are available for advice and consultation. Students are urged to verify that requirements are being met at Pre-registration meetings with the Registrar.

TRANSFER AND OTHER CREDITS

Students wishing to transfer credits to The Conservatory from other accredited collegiate institutions must submit transcripts from the post-secondary schools they have attended, together with a catalog showing course descriptions. The maximum number of credits which may be transferred from other institutions is 75. Only courses with grades of "C" or better will be for transfer. Transfer credits will be accepted at the discretion of the Dean.

Transfer credit in applied music, dance, and theater is determined by examination. Placement exams are given at the time of orientation during registration periods. Professional coursework is reviewed by the Division Chairperson and must be approved by the Dean of The Conservatory. Transfer students should anticipate that their class standing will not be the same when entering The Boston Conservatory from an outside institution. Once enrolled, transfer students must assume responsibility for verifying that credits have been transferred and requirements are being addressed. All previous work must be evaluated and processed within one year of enrollment at The Conservatory.

Students already enrolled at The Conservatory who wish to earn credit from other institutions are strongly advised to obtain the Dean's approval of their proposed course prior to enrolling.

Enrolled students may earn credit in certain subjects through the CLEP (College Level Examination Program) or other standardized examination programs. Further information is available from the Dean.

The Conservatory recognizes that some students have had experiences which have provided learning comparable to that, which for most students, takes place in class. The Conservatory has a procedure for granting credit for Life Experience learning. Students are advised that credit will be granted only for verifiable learning, either knowledge or skills, acquired during life or work experience, not for the experience itself. Additional information is available from the Dean.

WITHDRAWAL FROM COURSES

There is a two-week period at the beginning of each semester when a course may be dropped or added. Following that period, students may withdraw from a course only with the approval of the Dean of The Conservatory. If a student withdraws before the midterm point, a grade of W is assigned. After the midterm point, the grade will be WP or WF. Courses from which students withdraw do not figure into their grade point average. The student may not withdraw from a course after the eleventh week of the term. (See Academic Calendar on page 27 for exact dates.)

WITHDRAWAL FROM ENROLLMENT

A student withdrawing from the Conservatory must submit his/her intent in writing to the Dean. In the event of withdrawal or dismissal, charges will be assessed in proportion to the length of the student's enrollment from the first day of classes to the date of withdrawal or dismissal. Therefore it is of extreme importance that the exact date of withdrawal or dismissal be clearly recorded in the Dean's Office. Students withdrawing after the midterm date will receive grades of WP or WF.

REFUNDS

Federal regulations require that predetermined formulas be established and applied uniformly with regard to refunds to Title IV financial aid programs and students when the student ceases attendance prior to the completion of the semester. By federal regulation, refund policies for first-time students differ from those pertaining to continuing students.

FIRST-TIME STUDENTS:
Should it become necessary for a first-time student to withdraw or if the student is dismissed from the Conservatory before the completion of the 7th week of the semester, he/she might be eligible for a refund. Tuition charges are assessed in proportion to the length of the student's enrollment from the first day of classes to the date of withdrawal or dismissal using the following schedule:

Termination Date	Tuition Charges
Within 1 week	10% of semester's tuition
Within 2 weeks	23% of semester's tuition
Within 3 weeks	36% of semester's tuition
Within 4 weeks	49% of semester's tuition
Within 5 weeks	62% of semester's tuition
Within 6 weeks	75% of semester's tuition
Within 7 weeks	88% of semester's tuition
After 7 weeks	100% of semester's tuition

CONTINUING STUDENTS:
Should it become necessary for a continuing student to withdraw or if the student is suspended from the Conservatory before the completion of the 4th week of the semester, he/she might be eligible for a refund. Tuition charges are assessed in proportion to the length of the student's enrollment from the first day of classes to the date of withdrawal or dismissal using the following schedule:

Termination Date	Tuition Charges
Within 2 weeks	50% of semester's tuition
Within 3 weeks	60% of semester's tuition
Within 4 weeks	80% of semester's tuition
After 4 weeks	100% of semester's tuition

RESIDENTS IN CONSERVATORY HOUSING AND/OR PARTICIPANTS IN CONSERVATORY MEAL PLANS:
When students withdraw or are dismissed, the above schedules will be followed with the exception that the time period will begin on the day that the residence opens for the semester rather than the first day of classes. Students who wish to withdraw from Conservatory housing and/or meal plan, but are not withdrawing from the Conservatory are not eligible for a refund. Should recipients of a Conservatory scholarship or assistantship withdraw or be dismissed, the entire semester's scholarship/assistantship is relinquished for the semester in which the recipient withdraws. Fees are charged in full for the semester in which the student withdraws or is dismissed.

Should the student be eligible for a refund and he/she was receiving financial assistance under any of the Title IV aid programs (excluding College Work-Study), a portion or all of the refund must first be restored to the appropriate federal Title IV programs from which the student received the funds and in the following order: Stafford Student Loan, Parent PLUS Loan, Supplemental Loan to Students (SLS), Pell Grant, and Supplemental Educational Opportunity Grant (SEOG). Any funds remaining after these Title IV restorations are made will be refunded to the student within 30 days of the student's termination.

Special Programs charges and fees are not refundable.

Student Affairs and Housing

The philosophy of the Office of Student Affairs and Housing is that education includes more than formal instruction carried on in the classroom. Informal education in the enrichment of personality and pursuit of opportunities for companionship with people are essential aspects of the total Conservatory experience. The residence halls are an important environment for this informal education. In addition, student activities are an important avenue for learning responsible citizenship and for developing leadership skills as well as personal and social values. The staff of the Office of Student Affairs and Housing is committed to helping students fulfill their diverse needs, and in the process of student development, promote responsibility and accountability.

HOUSING

The Residence Halls

The Boston Conservatory's residence halls are located in the Back Bay section of Boston in an urban setting and consist of five brownstones on The Fenway.

The Boston Conservatory can house up to 154 students in its residence halls. Building 24 is an all-female hall, and Buildings 26, 32, and 40 are co-ed halls. Building 40 is designated as a hall for graduate students or students who are 23 years of age or older. The layout of each residence hall is different, and the maximum number of students in each hall ranges from 19 to 40. All first year students 20 years of age or younger are required to live in the residence halls except for students who commute from their home of origin.

There are four types of rooms available to students — quads, triples, doubles and singles. Students who currently reside in the residence halls have first choice of rooms, and their priority in the selection process is based on semester standing. Room assignments are contracted for one academic year. Room draw for the following academic year is held in the Spring semester.

Every room contains the following furniture for each student: bed, desk, chair, bureau (which may or may not be built into the wall), and window shades.

Residence Hall Staff

The Office of Student Affairs and Housing is located on the first floor of 8 The Fenway. The office is open Monday through Friday from 9:00 am until 5:00 pm. The Dean of Students is responsible for all aspects of housing and residence life and is assisted by five Resident Directors, five Resident Assistants, the Educational Programmer and Housing Assistants.

The Resident Directors are graduate students or older undergraduate students who are responsible for the overall supervision and leadership of their residence halls. They work to create an atmosphere in which resident students can pursue academic and artistic excellence and develop responsible, meaningful patterns of group living. RD's are also responsible for direct attention to the personal and environmental needs of students and are concerned about the rights and responsibilities of all resident students.

The RDs' duties include educational and social programming, problem-solving counseling, enforcing Conservatory policies, and various administrative duties such as relaying maintenance requests, distributing mail, and inspecting student rooms periodically to check for fire hazards and ensure that students are living up to their housing contract. They also call hall meetings to provide students with general information or specific concerns related to residence life.

In addition to office hours, two RD's are on duty every day between the hours of 7:00 pm and 7:00 am to respond to students' needs.

Resident Assistants are upper-level students who assist the Resident Directors and work closely with the residents in their hall. The RA's assist RD's with administrative duties, peer counseling, planning educational and social programs, and enforcing school policies.

The Residence Hall Council

The Residence Hall Council consists of elected student representatives from each residence hall. The purpose of the Residence Hall Council is to improve communication within and among the residence halls; to plan social, cultural, and educational programming; to communicate on a regular basis to the Housekeeping staff through the Student Housekeeping Committee; and to represent the student viewpoint on policies affecting students in the residence halls.

Alternate Housing

A booklet on alternate housing is available from the Office of Student Affairs and Housing. Included in this booklet are average apartment prices, names of real estate agencies, agencies providing roommate and housing services to students in Boston, and more.

FOOD SERVICES

The Office of Student Affairs and Housing works in liaison with the Dining Service. If you are a dorm resident, the cost of your meals is included with the room and board charge. You must be on a meal plan to live in the residence halls.

The meal plan provides 19 meals per week. Nonresidents may purchase a meal plan separately (see Tuition and Fees).

A Student Dining Services Committee meets regularly with the Director of Dining Service in order to further communication between Conservatory students and the Dining Service.

STUDENT SERVICES/ ACTIVITIES

The Arts in Boston

Boston is rich in cultural activities and organizations. Symphony Hall, home of the Boston Symphony Orchestra, is within the neighborhood, as is the Museum of Fine Arts. The Boston Ballet, Opera Company, and the many professional and non-professional theaters, offer an almost endless variety of entertainment activities.

Student Handbook

The Student Handbook and Residence Hall Handbook are supplements to the Boston Conservatory Catalog. Together, they should provide you with important information to facilitate your progress through The Conservatory. Each student will receive a copy of the Student Handbook at the time of registration, which is prepared and distributed by the Office of Student Affairs and Housing.

The Student Handbook contains information regarding Conservatory hours and facilities. It also serves to communicate the policies and regulations of The Conservatory through the Student Conduct Code. The Handbook contains a guide to Conservatory offices and the services they provide. In addition, the Handbook also includes a directory of Boston area services.

Health Insurance

Under Massachusetts state law health insurance is mandatory for all students. The Conservatory offers a health insurance policy for approximately $550 per year which can be subscribed to at the time of registration. If students do not wish to subscribe to this policy they must prove enrollment in a comparable program. The plan is underwritten by MIC Life Insurance Corporation. Coverage begins on September 1st and ends on August 31st.

Medical Services and Mental Health Services

A mandatory medical services fee entitles each student to health services at Fenway Community Health Center (FCHC) which is located about a block from The Conservatory. The fee covers six medical visits for a co-payment of $3 per visit.

The Dean of Students and other staff members provide students with short-term problem-solving counseling for personal and school or career-related concerns. However, for those requiring longer-term therapy, the medical fee provides students with six therapy sessions with FCHC mental health providers for a co-payment of $6 per session. In addition to individual therapy, FCHC mental health providers facilitate support groups for Conservatory students and implement educational programs in areas such as nutrition, stress management, drug and alcohol education, and AIDS awareness.

Student Clubs and Organizations

The Boston Conservatory realizes that, in order to succeed in professional music, theater, or dance, students must practice and study with tremendous intensity. However, students also need to broaden and enrich their educational experiences as well as learn to balance their activities with proper periods of work, play and rest.

Student run clubs and organizations offer excellent opportunities to gain skills including interpersonal, problem-solving, decision-making and leadership skills. These life-long skills will enhance both the professional and personal lives of students.

In order to take advantage of Conservatory services and facilities, all student clubs and organizations must be officially recognized by The Boston Conservatory. Details may be found in the Student Handbook.

The following clubs and organizations are available at The Boston Conservatory:

AFRICAN-AMERICAN ARTISTS' ASSOCIATION

A.A.A.A. brings awareness of the contributions and concerns of African-American performing artists. This group plans and presents special programs during Black History Month and throughout the year. A.A.A.A. welcomes all students to take part in the organization.

ALL-CONSERVATORY JUDICIAL BOARD

This Board hears cases of students who are charged with violations of the Student Conduct Code. The Board consists of two members of the faculty and/or administrative staff (one active member – one alternate), three Resident Directors and/or Resident Assistants (two active – one alternate), and three students (two active – one alternate). Appointments are made annually by the Dean of Students after consultation with the Student Government.

BOSTON CONSERVATORY STUDENT GOVERNMENT

The student government is the official voice of students at The Conservatory. The purpose of the Student Government is to improve communication between students and faculty/administration; to present the student viewpoint in policy decisions affecting students; to plan social, cultural, and educational programming; to act in an advocacy role for students; and to provide support to other student organizations.

CHRISTIAN FELLOWSHIP

The Christian Fellowship at The Boston Conservatory is an interdenominational group holding weekly meetings for prayer, study and discussions. Students of all religions are welcome.

COMMUNITY SERVICES ASSOCIATION (HELPING HANDS!)

Concentrating solely on service-oriented projects, C.S.A. has organized a food drive for a homeless shelter and conducted a successful fundraising campaign to purchase toys for poor children during the holidays. Other projects include organizing students to perform at nursing homes and A.I.D.S. hospices. Helping Hands! is a campus-wide group for any students interested in participating in many kinds of community volunteer efforts.

COMMUTER CLUB (TRAVELING TROUBADOURS)

The Traveling Troubadours provide programs, services and events that benefit commuters and all students at The Boston Conservatory.

ENVIRONMENTAL AWARENESS GROUP (WAKE UP!)

A student group dedicated to raising awareness regarding environmental concerns. EAG sponsors programs and events to promote environmental awareness and positive environmental practices in The Boston Conservatory community.

FRATERNITIES

PHI MU ALPHA SINFONIA

Phi Mu Alpha Sinfonia is a national, professional music fraternity dedicated to the advancement of music and to the brotherhood among men engaged in music or music-related activities. Membership includes students, conductors, performers, composers, arrangers, teachers, publishers, radio and television personalities, etc. A candidate for membership is selected by a chapter vote based upon his character and his musical and academic qualifications.

The Sinfonia Foundation is a fraternity-sponsored corporation whose purpose is to extend the professional and philanthropic activity of Phi Mu Alpha Sinfonia. The Foundation provides grants for scholarship and research in music, encourages the creation of new works through a commissioning program, and extends support to worthwhile projects involving music and music-related activities. The primary purpose of this fraternity is to encourage and actively promote the highest standards of creativity, performance, education, and research in the field of music in America.

SIGMA ALPHA IOTA

Membership in this international professional fraternity for women in the field of music is based on scholarship, musicianship, and character. Undergraduate students and faculty members of schools throughout the world are members of this organization. Overall membership includes alumnae, patronage, and honorary members, among whom are prominent concert artists, teachers, composers, and art patrons of exceptional musical standing.

GAY AND LESBIAN ARTISTS' ASSOCIATION (G.A.L.A.)

Open to all students, this group provides the opportunity to discuss what it is like to be a gay or lesbian artist in the 1990's. The group's name, G.A.L.A., stands for a celebration of the contributions of gay and lesbian performing artists. During the year, the group sponsors guest speakers and a film festival.

INTER-RESIDENCE HALL COUNCIL

An Inter-Residence Hall Council works to improve communication among the residence halls and between the residence halls and the housekeeping and dining services staffs. The Council represents the students' point of view in policies affecting the residence halls and also sponsors educational programs and social events enjoyed by resident students.

MUSIC EDUCATORS NATIONAL CONFERENCE

The Conservatory's Chapter 336 of MENC is a student chapter of the national organization and is affiliated with the Massachusetts Music Educator Association. The purposes of the Chapter are as follows: to improve the professional competence of the membership through workshops, demonstrations and clinics which supplement the music education major's curriculum; to communicate the achievements and concerns of the profession to the student members; to serve as a channel of communication to others within the profession (at The Conservatory and other institutions); and to help maintain close contact with outstanding professional teachers.

The members of Chapter #336 annually sponsor an All New England Music Education Conference which attracts a student MENC collegiate chapter audience. Other chapter activities include clinics, recitals, fundraising and participation at Regional and National Conferences. In 1987, Chapter #336 received an award from MENC for Outstanding Membership Growth. Membership is open to all Conservatory students.

PEER SUPPORT AIDES

Peer Support Aides are Orientation Leaders who assist the Dean of Students with Orientation for new students. They are also trained helpers who assist fellow students with school-related or personal problems throughout the year. Members of the group attend a week long training prior to the beginning of the school year.

STUDENT UNION PROGRAMMING COUNCIL

This Council works as a team to plan campus-wide programs and events in the Student Union. Members of the Council are recommended by the Student Government and appointed by the Dean of Students. The Council works closely with the Dean of Students and the Student Union staff to plan programs and events which enrich and enhance campus life for Boston Conservatory students.

TAIWAN CHINESE STUDENT ASSOCIATION

The purpose of T.C.S.A. is to assist new Chinese students at The Boston Conservatory. In addition, T.C.S.A. works to promote mutual friendship and understanding between Chinese students and others in The Boston Conservatory community through social, intellectual, and cultural activities. All students are welcome.

"GIG" OFFICE

The "GIG" Office is located on the 5th floor at 8 The Fenway. This office provides a referral service for current and former students who would like to be contacted for paying and volunteer "gigs" in the greater community. Once a contact for a potential "gig" is made, details and fees are arranged by the individual student or group involved

PROGRAMMING

At various times throughout the school year the Residence Hall Staff will provide educational, social, and/or cultural programs. Examples of programs that may be presented include the following: guest speakers on Rape Awareness, Aids Awareness, Nutrition, Study Skills, and Resumé Writing; Movie Night; Game Night; Theme Parties; etc. Students are always encouraged to initiate ideas and/or present programs on their areas of interest. Students who do not live in the residence halls are welcome to participate in these programs.

In addition to programs presented in the residence halls, the Office of Student Services offers a variety of other programs with a special focus on career-related concerns. Programs

presented include discussions with Boston Conservatory alumni currently working in the field, a performance anxiety seminar, an audition techniques workshop, a tax seminar for performing artists, and a videotaped session on "presenting yourself" in job interviews, to name a few.

The Boston Conservatory Student Government sponsors a Lecture Series which includes performing artists in music, dance, and theater.

PRO-ARTS CONSORTIUM

The Boston Conservatory is a member of the Pro-Arts Consortium of six schools in the Back Bay area. Through the Consortium students are offered, both formally and informally, the opportunity to enrich their experience with the arts through contact with students and faculty from The Berklee College of Music, The Boston Architectural Center, The School of the Museum of Fine Arts, Massachusetts College of Arts, and Emerson College. Information on cross-registration is available from the Registrar.

Biographical Information

ADMINISTRATION

WILLIAM A. SEYMOUR

(President)

B.M., M.M. *Cum Laude*, Boston University. Formerly, Director of Music Education for Litchfield, CT Public Schools, and Director of Performing Arts, Brookline, MA Public Schools; Associate Dean and Chairman of Graduate Division, Boston Conservatory and founder-conductor of the Boston Conservatory Chorale; founder-director of Concordia Youth Chorale (8 European tours). Active conductor, choral adjudicator and clinician throughout the United States. Honors include: Governor, Province One, Phi Mu Alpha Sinfonia National Music Fraternity; Pi Kappa Lambda, National Music Honor Society; Massachusetts Music Educators' Distinguished Service Award. Past President of Massachusetts Music Educators Association, Past President of Professional Arts Consortium, former member: National Assembly of the Music Educators National Conference; member: Massachusetts State Curriculum Oversight Committee. Listed in National and International Who's Who in Music.

WILLIAM B. DEDERER

(Dean of The Conservatory)

B.S. *Magna Cum Laude*, State University College, Fredonia, NY; M.M., D.M.A., University of Michigan. Trumpet study with Charles Gleaves and Clifford Lillya. Formerly, Chairman of Brass and Associate Professor of Trumpet, State University College, Fredonia; recitalist, clinician, and adjudicator throughout the East and Midwest; performances with Philadelphia Orchestra, the Pittsburgh Symphony, the Buffalo Philharmonic, the Erie Philharmonic, the D'Oyly-Carte Opera Company, the Chicago Ballet, and the Toledo Concert Band. Member: Nashua (NH) Symphony; Phi Mu Alpha Sinfonia, National Executive Committee 1979-1988, National President 1985-88; Pi Kappa Lambda; and the International Trumpet Guild. Listed in International Who's Who in Music, Who's Who in American Education, Who's Who in Entertainment and Outstanding Young Men of America (1979).

ROBERT S. MACDONALD

(Vice-President for Finance and Administration)

B.S., Accounting, Boston College; Ed. M., Administration and Planning Higher Education, Harvard University. Formerly Vice President of Finance, Hellenic College, Brookline, Massachusetts.

LIBBY CHIU

(Director of Institutional Advancement)

B.A., Wellesley College; M.Ed., Boston University. Native of Hong Kong. Former Teacher, Bilingual Coordinator, Principal, Boston Public Schools; Deputy Director and Acting Executive Director, Massachusetts Council on the Arts and Humanities; Director and Adjunct Professor, University of Lowell Demonstration School; Adjunct Professor, University of Massachusetts/Boston. Currently President of Dance Umbrella; board member of ARTS/Boston, Wellesley College National Committee of Friends of the Arts, Boston YWCA. Training in ballet and modern dance. Current member of the National Committee for Standards in the Arts.

CARMEN GRIGGS

(Dean of Students)

B.A., English and Education, The University of Northern Iowa; M.S.W., The University of Iowa; Ph.D., Student Development in Postsecondary Education and Higher Education Administration, The University of Iowa; High School teacher 1968-1983; Support Group and Volunteer Coordinator, Women's Resource and Action Center, The University of Iowa 1983-1988; Instructor, The University of Iowa, 1984-1987.

NEIL DONOHOE

(Chairperson, Music Theater Division)

B.A. Holy Cross College. Has directed throughout New England, including at the Chiswick Park Theater in Sudbury, The Charles Playhouse in Boston, the Waterville Summer Music Theater in Maine, Timberlake Playhouse in Illinois, College Light Opera Company of Falmouth, Keene Summer Theater, Bill Fegan Attractions of Dallas, Green Mountain Guild of Vermont, and *Jesus Christ Superstar* at Boston Shakespeare Company in 1984. Principal singer for Light Opera of Manhattan. Produced the Kurt Weill Festival and a benefit performance for the Fenway Community Health Center starring Madeline Kahn, both at The Boston Conservatory in 1990; co-produced The Boston Conservatory's 125th Anniversary Celebration culminating in a Gala performance at Symphony Hall; choreographed opening night at the Boston Pops starring Tyne Daly in 1992 and stage directed production numbers for *Opening Night at the Pops: Farewell Tribute to John Williams* in 1993, both televised on PBS.

JAMES O'DELL

(Chairperson, Music Division, Conductor of Wind Ensemble)

B.S. in Music Education, Southern Oregon State College: M.M. in Performance, University of Oregon: Doctoral Residency, Arizona State University. Tuba studies with Daniel Perantoni, Samuel Pilafian, Stuart Turner and David Caffey; Bass Trombone and Euphonium study with Jeffrey Williams. Tours and performances with Jazz Composers' Alliance Orchestra, Boston Globe Jazz Festival Repertoire Orchestra, Eugene (OR) Symphony Orchestra and Brass Trio, Rogue Valley Symphony, University of Oregon and Mansfield University Faculty Brass Quintets, Orange then Blue, Ken Schaphorst Big Band, Shrim Klezmer Orchestra, and Aardvark Orchestra. Founder: annual New England Collegiate Jazz Festival; Co-founder: Boston Tuba Quartet. Director: Festival Jazz Ensemble at M.I.T., Co-chair: Jazz Composition Contest, I.A.J.E. Massachusetts Unit. Formerly: Director of Bands and University Music Organizations, Boston University; Supervisor of Instrumental Music, Chelsea Public Schools (Boston University/Chelsea Partnership); Director of Bands and professor of Tuba and Euphonium, Mansfield University (PA); Assistant Director of Bands, Phoenix College (AZ); Director of Jazz Lab Band II, University of Oregon. Past President: New England College Band Association. Member: Phi Mu Alpha Sinfonia, Kappa Kappa Psi and Tau Beta Sigma.

YASUKO TOKUNAGA

(Chairperson, Dance Division)

B.F.A., The Juilliard School. Has studied with Antony Tudor, José Limón, Martha Graham, Maggie Black, William Christensen. Has performed with Ballet West, Juilliard Alumni Dance Ensemble, and the companies of Kei Takei, Mariko Sanjo and Saeko Ichinohe; has worked with and performed in the works of Antony Tudor, José Limon, Anna Sokolow, Paul Taylor, Helen McGeehee, Bertram Ross, and William Christensen. Former faculty Harvard/Radcliffe, Primus-Borde School and Dr. Glory's Children's Theater. Co-Founder of Tokunaga Dance Company of New York;dance panelist for Massachusetts Cultural Council, member of Board of Directors of Boston Dance Alliance, Artistic Director of The Boston Conservatory Dance Theater.

ADMINISTRATIVE STAFF

ALLISON T. BALL

(Director of Enrollment and International Programs)

B.M., Queens College (CUNY); M.M. New England Conservatory of Music. Formerly Associate Director of Admissions SUNY-Purchase, NY; Director of Admissions, University of Michigan School of Music, Theater and Dance.

JAMES T. BYNUM

(Director of Financial Aid)

B.M., Piano, Oberlin College Conservatory of Music; graduate studies, New England Conservatory of Music. Piano with Robert Brownlee, John Perry, John Elvin, and Robert Goding; Master Classes with Alfred Brendel. Organ with Garth Peacock and Egbert Ennulat. Public Relations and Development, Oberlin College. Member, Massachusetts, Eastern, and National Associations of Student Financial Aid Administrators.

SUSAN CAMAS

(Business Manager)

B.S., Bentley College. Active in community theater in the greater Boston area.

REGINALD A. DIDHAM

(Head Librarian)

B.A. in Mathematics, Northeastern University; M.S. in Library Science, Simmons College. Member of Tanglewood Festival Chorus, Chorus Pro Musica, John Oliver Chorale, Newton Choral Society. Formerly Head Cataloger, Assistant Cataloger, Albert Alphin Music Library, Boston Conservatory; Circulation Assistant, Reading (Mass.) Public Library.

IRWIN GELBER

(Director of Special Programs, Piano)

B.S., M.S., Juilliard School of Music. Fulbright Scholar, *Akademie für Musik*, Vienna. Piano study with James Friskin, Bruno Eisner, Richard Hauser, and Gershon Jarecki. Soloist with Philadelphia Orchestra, Philadelphia Little Symphony, Garden State Symphony, Lansdowne Symphony and Juilliard Symphony. Recitals throughout U.S. and Europe. Former Dean, Philadelphia Musical Academy. Member, Musicisti Americani, Sulmona, Italy.

JUDITH SANDLER

(Director of Public Affairs)

B.M., Boston University; M.A., Emerson College. Violin with Gerald Gelbloom and Leonard Moss. Dance with Cheri Opperman and Amy Zell Ellsworth. String instructor in New Bedford and Quincy Public Schools; Assistant Director of Performing Arts Associates; Director of Apple Hill Center for Chamber Music Summer Camp; Publicist for the Saratoga Performing Arts Center; Public Relations and Marketing Assistant at Boston Symphony Orchestra.

ARNGOD WEBB

(Bursar)

B.F.A., The Boston Conservatory. Formerly, Assistant in the Admissions and Financial Aid Offices. Currently working in the technical departments of various Boston theaters.

CHERYL J. WEBER

(Director of Alumni Affairs and Development)

B.A., Winona University; M.A., Lesley College. Member: Libana, national touring ensemble presenting world music. Recordings for Shanachie and Lady Slipper labels. Former executive director: Community Arts School, Reading, MA.

KATHERINE H. ZUCCALA

(Registrar)

B.M., *Summa Cum Laude*, M.M., The Boston Conservatory. Paralegal Certificate, Bentley College. Clarinet Studies with Attilio Poto and Pasquale Cardillo. Performances with the North Shore Philharmonic Orchestra, Sinfonie by the Sea, and Ars Nova Chamber Ensemble. Member, Pi Kappa Lambda.

FACULTY

JOHN CLEMENT ADAMS

(Composition; Theory)

B.M., M.M., Boston Conservatory; A.M., Ph.D. in Composition/Theory, Harvard University. Studies with Leon Kirchner and Earl Kim. Composition Fellow, Berkshire Music Festival, studies with Jacob Druckman, Alan Stout, and Seymour Shiffrin. Recipient of the Margaret Grant Award (Tanglewood) and the BMI Award (1970). Works performed by Buffalo Philharmonic Orchestra, Boston Musica Viva, and others. Works published by E.C. Schirmer, Inc., Boston. Visiting Lecturer, Harvard University.

LAURA AHLBECK

(Oboe)

B.M., Ohio State, M.M., Manhttan School of Music. Performs with Boston Symphony, Boston Pops. Former member Metropolitan Opera Orchestra, New York City Opera Touring Orchestra, Concerto Soloists of Philadelphia, Orquesta Sinfonica of Maricaibo, Columbus (OH) Symphony.

MICHAEL ALLOSSO

(Directing)

B.F.A., Brandeis University; M.F.A., Boston University. Founding Artistic Director of Chiswick Park Theater, Sudbury (MA) and Chatham Repertory Theater, Chatham,(MA). Additional directing/choreographing/writing at the Phoenix Theater, New York; Merrimac Repertory Theater, Lowell, MA; Worcester Foothills and Worcester Forum; Harvard's Hasty Pudding; the Nickerson Theaters; Gloucester Stage and many other theaters throughout New England. Produced and directed *The Texas Chainsaw Manicurist* off-off Broadway. Currently: Director of the "Young at Arts" program at the Wang Center and serving on the Executive Council of the Massachusetts High School Drama Guild. Has authored two books about theater published by the U.S. Office of Education.

OMAYRA AMAYA

(Flamenco)

B.F.A., The Boston Conservatory. Represents the youngest generation of the famous Amaya family of flamenco artists; the grand-niece of Flamenco's queen, Carmen Amaya. Has performed with Curro Amaya, Rosario Galan, Ramon de los Reyes, Mariquilla, Antonio Santaella and other dance companies in Latin America, Spain and the United States. Faculty: Harvard University and Boston Ballet.

RUTH SANDHOLM AMBROSE

(Artistic Advisor Emeritus; Ballet, Pedagogy, Choreography)

Studies with Lillian Cushing, Adolph Bolm, the Swoboda's, Aubrey Hitchins, Madame Anderson and many others. Former soloist and assistant with the Lillian Cushing Ballet Company; actress with Max Reinhardt Touring Company, also in radio and theaters in California, Colorado, New York, Massachusetts and Vermont; Former assistant to Herbert Graf-CBS Television Opera; Choreographer's Workshop in New York; Choreographer for Bay Area Ballet Company, California. Guest teacher at Ballet School of Municipal Theater in Rio de Janiero, Brazil; Choreographed and staged operas for opera companies in the Boston Area. Guest teacher Burklyn Ballet Theater in Vermont. Continued study in England (Laban School of Movement), Germany with Mary Wigman, France with Madame Preobrajenska and observed the Kirov and Bolshoi Ballet Schools for six weeks in Russia. Host coordinator of American College Dance Festival/New England (1980 and 1981); Artistic Director of The Boston Conservatory Dance Theater; Former Chair of The Boston Conservatory Dance Division.

NEIL ANDERSON

(Guitar; Pedagogy; Repertoire; Chamber Music)

B.M., Hartt College of Music. Private study with Manuel Barrueco, Aaron Shearer, Gordon Crosskey. Concerto appearances, solo recitals, and chamber music performances in the United States, Canada, Europe, and South America. First Prize Winner *Concerts Atlantique* Competition. Recipient of NEA Solo Recitalist Music Fellowship. Arrangements published by Pierrot Press. Professional publication of articles on guitar pedagogy. Recorded on the Sail label. Principal guitarist with ALEA III. Former faculty Manhattan School of Music, Chautauqua Music Festival.

BOBBI AUSUBEL

(Acting; Movement)

B.S., Brooklyn College; M.F.A., Boston University. Director, playwright. actor. Thirteen years Artistic Director: Caravan Theater, Cambridge, MA, producing and directing traditional and original scripts including *How to Make a Woman*, *Iphigenia in Aulis*, *Mother Courage*, and *Tell Me a Riddle*, several of which won awards including "Ten Best of the Year." Also directing with Union Sister, Washington, D.C.; Word of Mouth and others. Currently director of Ark Theater: Up From Silence. Honors include grants from Radcliffe's Bunting Institute, Massachusetts Arts and Humanities Foundation, National Endowment for the Arts. Guest director at various colleges; panelist at several feminist theater conferences; listed in *Women in American Theater*. Former Chair of the Boston Conservatory Theater Division; former faculty: Salem State College and The University of Massachusetts/Boston. Teaches "inner-child" classes for both actors and non-actors.

JANE BALDWIN

(Modern and Contemporary Drama; Introduction to Theater)

B.F.A., The Boston Conservatory; M.A. Boston College; Ph.D. in Drama, Tufts University. Extensive professional acting and directing experience in the United States and Europe. Author of articles for *Theater History Studies*, *Dance Connection*, and *New England Theater Journal*. Former faculty: Tufts University, Wellesley College, Regis College and the University of Massachusetts.

JONATHAN BASS

(Piano)

B.M., M.M., Juilliard School of Music; D.M., Indiana University. Piano studies with Menahem Pressler, Richard Fabre, Adele Marcus, Sascha Gorodnitzki, Joseph Schwartz and Lev Vlasenko. First Prize Winner, 1993 Joanna Hodges International Piano Competition. Top prizes at the Washington International Competition, the Robert Casadesus International Piano Competition, the American National Chopin Competition and the Young Keyboard Artists Competition. Performances in New York, Chicago, Cleveland, Minneapolis, Indianapolis, Grand Rapids, Tulsa, San Jose, Miami and Washington, D. C.

ERIKA BATDORF

(Acting, Movement)

B.S., Lesley College. Studied corporeal mime with Etienne Decroux in Paris, and mask and theater with Richard Pochinko. Has performed, directed and choreographed original movement theater since 1983. Solo works have appeared in Canada, Europe and in the U.S. in such places as the Smithsonian Institute, The Fine Arts Museum of San Francisco, Landegg Academy of International Education and Development in Switzerland, Harvard University, and the Wadsworth Atheneum in Hartford, CT. Her work has been presented at the Philadelphia Movement Theater Festival International, and featured at the New Hampshire Movement Theater Festival and at Hartford's Dance Service Network's 10th Anniversary Choreographers' Showcase. Faculty: Massachusetts College of Art. Former Faculty: Brandeis University. Guest choreographer: University of Alaska.

LARRY BELL

(Composition, Theory)

B.M. Appalachian State University; M.M., D.M.A. The Juilliard School; F.A.A.R., The American Academy in Rome. Composition with Vincent Persichetti and Roger Sessions; Piano with Joseph Rollino and Joseph Bloch. Recipient: Prix de Rome, Guggenheim Fellowship, Charles Ives Award from the American Academy and Institute of Arts and Letters, Alexander Gretchaninoff Memorial Prize in Composition, BMI Award, and National Arts Associate of Sigma Alpha Iota. Grants from the Rockefeller Foundation, Meet the Composer, the American Music Center, and the American Symphony Orchestra League. Residencies: MacDowell Colony, Rockefeller Foundation Center in Bellagio, Italy, the Virginia Center for the Creative Arts, the American Academy in Rome, and the Bennington College Chamber Music Festival and the Composers Forum of the East. Recordings: Sacred Symphonies, Vienna Modern Masters. Author of articles for Musical Quarterly, Contemporary Music Review, and The Piano Quarterly. Commissions from Gerard Schwarz, Speculum Musicae, Joel Krosnick, Eric Bartlett, and The Boston Conservatory Chamber Ensemble. Performances by Seattle Symphony, RAI Orchestra of Rome, Radio Bratislava Symphony Orchestra, and the Juilliard String Quartet. Piano recitals and lectures on American music throughout the U.S. and Italy. Music published by American Composers Alliance and Casa Rustica Publications. Executive Officer, Board of Governors, The American Composers Alliance. Former faculty, Juilliard School Pre-College Division, 1979-1984.

STEVEN BLACK

(German)

B.A., University of Maine; Phillips University, Marburg, Germany; University of Freiburg. Fulbright Graduate Student Grant, 1973-74; Fulbright Teacher Exchange, 1981-82.

ROBERT J. BOUFFIER

(Acting)

B.A., M.A., University of Dayton; M.F.A., Catholic University of America. Has directed and performed professionally in Washington, D. C., in the Midwest and throughout the Boston Metropolitan area. His direction of *What the Butler Saw*, at Lyric Stage, won *Boston Magazine's* Best Little Theater Production of 1988. Former faculty: University of Dayton and Boston College.

WALTER BOYCE

(Voice)

B.M., St. Andrews Presbyterian College Conservatory of Music; M.M., The Boston Conservatory. Studied voice with David Blair McClosky. Coaches include Felix Wolfes, Olga Averino and Ignace Strasfogel. Performances as soloist throughout the East Coast, but especially in New England, in opera and recital and with many choral organizations and orchestras, including Boston Lyric Opera, Boston Concert Opera, the Opera Company of Boston and the Boston Musica Viva.

INGRID G. BRAINARD

(Styles; Music and Dance of Renaissance and Baroque Periods)

Ph.D. (Musicology, Georg August University, Göttingen, Germany). Has studied dance, mime and movement with Mme. Buscha, Harald Kreutzberg, Marcel Marceau, Jo Leissa, Billie Kirpich. Director: The Cambridge Court Dancers, Boston; Dance Advisor to the Waverly Consort, New York City; Member of CORD; Dance Advisor to the MIT Shakespeare Ensemble, Cambridge, MA.

DONALD BRAVO

(Bassoon)

B.M., New England Conservatory; M.M., Boston Conservatory; graduate studies at the University of Michigan and Boston University. Performed with United States Army Band, Royal Ballet, American Ballet Theater, New York City Ballet, New England Opera Theater, Opera Company of Boston, Metropolitan Opera Company, Buffalo Philharmonic, Montreal Symphony, Detroit Symphony, Collage Contemporary Music Ensemble, Boston Symphony Chamber Players, Boston Pops, Boston Symphony (principal at Tanglewood, 1983). Soloist with Detroit Symphony, Canadian Broadcasting Company, Collage Contemporary Music Ensemble, Montreal Symphony, Library of Congress; Guest Artist at National Bassoon Camp. Recorded on Deutsche Grammophon, Nonesuch, Musical Heritage Society, Delos, CRI; recorded with Marlborough Festival Orchestra under Pablo Casals. Currently principal bassoonist with Harvard Chamber Orchestra, Boston Musica Viva, Boston Ballet Company, Boston Pops Esplanade Orchestra. Frequent woodwind consultant, adjudicator, soloist and clinician. Member Pi Kappa Lambda.

WILLIAM BUONOCORE

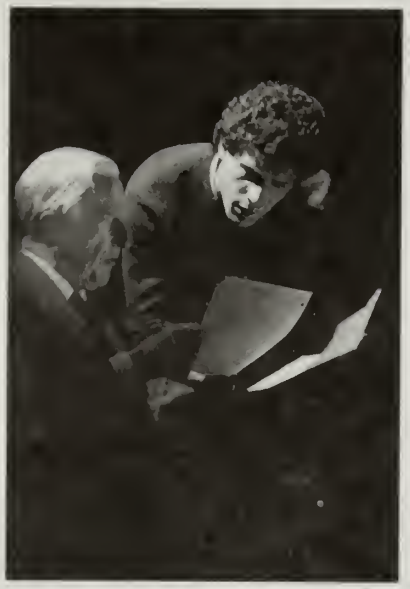
(Guitar)

B.A., *Cum Laude,* William Paterson College; M.M. Magna Cum Laude, The Boston Conservatory. Master classes with Oscar Ghiglia, Manuel Barrueco, David Russell, Sharon Isbin, Robert Guthrie, John Holmquist, Michael Newman, John Duarte. Concert appearances in the United States, Canada, Venezuela and Korea. Performances with Boston Musica Viva, An die Musik, Alea III, Portland Symphony, Chautauqua Symphony, New Hampshire Symphony, Portland String Quartet, Folios Chamber Ensemble, Scarborough Chamber Players, Charles River Chamber Players, Lumen Contemporary Ensemble, Danny Sloan Dance Company, Hyperprism. Recordings on Koch International, Neuma and Centaur. Faculty: University of Massachusetts, Boston College.

JENNIFER BURKE

(Speech)

B.A., Bates College; M.F.A., (Acting) Brandeis University; Artist-in-Residence and Speech instructor at Brandeis University.



CHRISTINE BUSCH

(Ballet)

Dance training at Atlanta Ballet and Harkness House for Ballet Arts in New York City. Studied with Robert Barnett, Merrilee Smith, Dorothy Alexander, Patricia Wilde, Aubrey Hitchens, Jack Cole, Stuart Hodes, Leon Fokine, Vera Vokova and many others. Recipient of Atlanta Ballet, Harkness House and Joffrey Ballet scholarships, as well as the Monticello Scholar, National Association of Regional Ballet and Craft of Choreography Honors. Listed in "Who's Who in Entertainment", "Who's Who Emerging Leaders", "Who's Who in Education". Performed with Atlantic Civic Ballet, Metropolitan Opera Ballet, American Ballet Theater, San Francisco Ballet and Summer Stock. Has guested with Ballet Concierto in Miami, Sacramento Ballet, Dance Spectrum, Briansky Ballet and the Tri-State Opera. Has worked directly with such well-known choreographers as Eliot Feld, Antony Tudor, David Blair, Agnes DeMille and Michael Smuin. Has choreographed for Pasadena Dance Theater, Sacramento Ballet, San Francisco Ballet School and Richmond Ballet Schools. Has taught on the faculty of the San Francisco Ballet; faculty and partner of Le Studio in Pasadena, CA; Ballet Mistress, Ballet Metropolitan in Columbus, Ohio; Director, School of the Richmond Ballet. Currently is the principal teacher of the Boston Ballet School.

ROBERT S. CAPLIN

(String Bass)

B.M., *Cum Laude*, New England Conservatory. String Bass studies with Henri Portnoi. Principal Bassist, Boston Pops Esplanade Orchestra; Handel/Haydn Society; Ocean State Chamber Orchestra; Harvard Chamber Orchestra. Assistant Principal Bassist: Rhode Island Philharmonic.

LYNN CHANG

(Violin; Chamber Music)

B.A., Harvard University. Violin study with Alfred Krips, Sally Thomas, Ivan Galamian. Chamber Music study with Josef Gingold, Leon Kirchner, Earl Kim. Top prize winner, International Paginini Competition; First prize, Buffalo Philharmonic Young Artists Competition; Winner, Concert Artists Guild Award, Young Concert Artists International Auditions; Participant, Marlboro Festival. Solo and chamber music appearances throughout United States and Far East.

FRAN CHARNAS

(Musical Theater)

B.F.A., Ohio University; M.A., Emerson College, Boston. Early training at the Cleveland Playhouse. Has directed at various commercial, regional and college theaters; Presents lecture-demonstrations on popular, American vocal styles of the twentieth century. Former Administrative Director of the Boston Conservatory Summer Institute in Musical Theater. Conceived, directed and choreographed *The All Night Strut!*, a musical celebration of the 1930's and 40's that has toured the United States, Canada, and Europe, was a nationally broadcast special on PBS, and is now licensed. Co-author and Director of a new 60's musical, *Sheboppin'*, which premiered at the Wilbur Theater in Boston. Directed Boston premier of *Party of One*. Currently preparing a musical based on the life of Ethel Waters.

JAMES DAVID CHRISTIE

(Organ and Harpsichord Coordinator; Chamber Music)

B.M., Oberlin Conservatory; M.M. *Cum Laude*, New England Conservatory; Artist Diploma, New England Conservatory; D.F.A. (H.C.) New England School of Law; member, Pi Kappa Lambda. Organ with David Boe, Marie-Claire Alain, Harald Vogel, Yuko Hayashi and Bernard Lagace; harpsichord with Doris Ornstein and Fenner Douglas. Winner: First Prize and Prize of the Audience in the 1979 International Organ Competition, Bruges, Belgium; First Prize in the 1976 Massachusetts Young Artist Competition; Organist with the Boston Symphony since 1978; soloist with the Boston Pops; Organist-in-Residence at M.I.T.; recitals, masterclasses and solo appearances with orchestras throughout the United States, Canada and Europe; recordings for Philips, Nonesuch, Margun, Northeastern and Titanic.

PETER COKKINIAS

(Clarinet)

B.M., B.M.E.D., Hartt College of Music; M.M., Manhattan School of Music; D.M.A., College Conservatory of Music, University of Cincinnati. Clarinet studies with Robert Marcellus, Bernard Portnoy, and Herbert Blayman. Conducting studies with Leonard Bernstein, Seiji Ozawa, Richard Lert and Boris Goldovsky. Has performed with The Boston Symphony Orchestra, Boston Pops, Boston Ballet, and Opera Company of Boston; recorded with the Boston Symphony and Scarborough Chamber Players on Phillips and Centaur records. Guest conductor of Boston Pops, Springfield (MA) Symphony. Numerous appearances as conductor, adjudicator, clinician and recitalist throughout the United States. Currently Music Director and Conductor of the Greater Marlborough (MA) Symphony Orchestra. Former director of the Western Massachusetts Youth Orchestra. Former faculty, Tufts University.

RICHARD COLTON

(Dance)

Ballet training from American Ballet Theater School; Joffrey American Ballet Center; Bournonville Seminar, Denmark; Modern dance with James Waring, Twyla Tharp. Former soloist with American Ballet Theater. Former member Twyla Tharp Dance Co., Joffrey Ballet. New York seasons at Winter Garden Theater, Gershwin Theater, Public Theater, Brooklyn Academy of Music and the Metropolitan Opera. Appears in films *Hair*, and *Amadeus*, and PBS Great Performance Presentations of *The Catherine Wheel*. Co-director of Spencer/Colton, a company of dancers, actors and musicians. Seasons at Harvard Summer Dance, Dance Theater Workshop, Jacob's Pillow and Dance Umbrella.

RICHARD CROSS

(Voice)

B.A., Cornell College. Voice studies with Ruth Pinkerton and Franz Hans Hasl. Worldwide performance experience including the opera companies of New York City, San Francisco, Stuttgart, Los Angeles, Detroit, Mexico City, Washington, Frankfurt, Hamburg, Berlin, Philadelphia, Budapest, Seattle, Vancouver, Montreal, Boston, Nuremburg, San Antonio, Santa Fe and Mainz. Festival performances at Glyndebourne, Cincinnati, Art Park and Wolf Trap. Soloist with the symphony orchestras of Philadelphia, Frankfurt, Pittsburgh, Madrid, Seattle, San Francisco, Oakland, Syracuse, Baltimore, Washington, Ottawa, Montreal, Cincinnati and Winnipeg. Recital performances in all of the continental United States; lieder recitals in Germany. United States television performances in Amahl and the Night Visitors, Borus Godunov, Maria Golovin, Rigoletto and The Cunning Little Vixen.

JEAN DANTON

(Voice)

B.F.A., State University College, Fredonia, NY; M.M., University of Hartford. Solo performances with numerous organizations across the United States including Handel and Haydn Society, Banchetto Musicale, Boston Early Music Festival, Breckenridge Music Festival, Shea's Theater (Buffalo), Merry Go Round Playhouse. World premier performances of works by Sharon Davis, Thomas Stumpf and William Moylan.

ANDRÉS DIAZ

(Violoncello)

B.M. and Artist Diploma, New England Conservatory. Cello study with Arnaldo Fuentes, Martha Gerschefski, Laurence Lesser, and Colin Carr. First Prize in 1986 Naumburg International Cello Competition. Recital performances including Alice Tully Hall, Library of Congress; appearances at Marlboro and Aspen Festivals. Performances with Boston, Chicago, Atlanta, Milwaukee, Seattle and American Symphonies, the Boston Pops, Santa Fe Chamber Music Festival, La Jolla Festival, and Newport Festival. Solo recording for Musical Heritage Society, Dorian and North Star Records.

ERICA DREW

(Modern Dance)

B.F.A., University of Cincinnati Conservatory of Music. Former director of the Erica Drew Dance Company. In 1982, received the Artists Foundation Choreography Fellowship. Has taught in New York City at the Alvin Ailey American Dance Center and the O'Donnell-Shurr Studio. A member and rehearsal assistant of the Pearl Lang Dance Company. Boston teaching includes Emerson College, Boston Ballet Summer Workshop and Radcliffe College.

STUART DUNKEL

(Oboe)

B.M., Boston University; M.M., Mannes College of Music; D.M.A., Juilliard. Principal oboe with New Hampshire and Vermont Symphonies: positions with Opera Company of Boston, Boston Symphony Orchestra, Boston Pops, Hong Kong Philharmonic. Solo performances and appearances with New York Philharmonic, Mostly Mozart, Metropolitan Opera Orchestra, Detroit Symphony Orchestra, Naumberg Orchestra and others. Founder of the Tampa Bay Chamber Soloists and the Pro Arte Chamber Orchestra. Author of *The Audition Process: Anxiety Management and Coping Strategies*.

DORIOT ANTHONY DWYER

(Flute)

Former principal flute of the Boston Symphony (1952-1990). The first woman ever permanently appointed to a principal chair of a major symphony orchestra. Flute studies with Ernest Leigl, Georges Barriere, William Kincaid, Joseph Mariano. Previously a member of the National Symphony and the Los Angeles Philharmonic. Charter member: Boston Symphony Chamber Players. Solo performances with the Boston Symphony and other orchestras in this country and abroad. Recipient of Sanford Fellowship from Yale School of Music in 1975. Solo recitals in Alice Tully Hall and Sanders Theater. Nominated to the Women's Hall of Fame. Accepted Woman of Achievement Award on behalf of her ancestor, Susan B. Anthony.

WILLIAM ELDRIDGE

(Computer Music)

B.M., Boston Conservatory; A.M., Ph.D., Harvard University. Studies with John Clement Adams, Leslie Bassett, Leon Kirchner, Earl Kim, Peter Maxwell Davies and Donald Martino. Works performed by Ursula Oppens, Bion Tsang, Harvard Group for New Music and NEWCOMP. Composer of film and radio drama scores for the BBC and the American Public Radio Network. Music and software reviewer for the Computer Music Journal and Technology Review.

STEVEN EMERY

(Trumpet)

B.M., Oberlin Conservatory; M.M., Ohio State University. Additional trumpet s tudy with Adolph Herseth and Vincent Cichowicz. Former member, Boston Symphony; formerly co-principal trumpet, Columbus (OH) Symphony, Columbus Symphony Brass Quintet, Lyric Opera of Kansas City; Assistant-principal trumpet, Kansas City Philharmonic. Lead trumpet on various recordings. Former faculty, University of Missouri in Kansas City, Missouri Western State College, New England Music Camp.

BEATRICE ERDELY

(Piano)

Artist Diploma, American Conservatory of Music. Piano study with Heniot Levy and Edward Steuermann. Performances with Chicago Symphony, Grant Park Orchestra, Cleveland Orchestra and others. Recitals in Orchestra Hall, Chicago; Town Hall, New York; Severance Hall, Cleveland; Phillips Gallery, Washington; and Jordan Hall, Boston. Concertizing with the Erdely Duo throughout the United States. Author of pedagogical books and articles. Numerous recordings on Educo and Bartók labels. Member: Music Teachers National Association, New England Piano Teachers Association. Adjudicator: The National Guild of Piano Teachers.

JUDSON EVANS

(Communication; Literature)

B.A. in English Literature, Wilkes College; M.A.in English Literature, Tufts University; Ph.D. (in progress), Tufts University. Academic Coordinator,"Tufts College Experience Program", Conference Bureau, Tufts University. Poetry published in *The Cumberland Review*, *The Antigonish Review, West Branch*, *Bay Windows*, *Point Judith Light*, *Frogpond*, *Albatros*, *Bare Bones*, and *Modern Haiku*.

JOHN J. FAIETA

(Trombone)

B.M., M.M., Boston University. Trombone study with Scott Hartmann, Norman Bolter, Larry Isaacson, Ronald Barron. Member: The Atlantic Brass Quintet. Performances with: Boston Symphony, Boston Pops, Boston Philharmonic, Alea III, Boston Concert Opera, Springfield Symphony. Numerous awards and recordings with The Atlantic Brass Quintet. Former faculty, Boston University Tanglewood Institute.

RONALD FELDMAN

(Symphony Orchestra; Coordinator of Strings)

B.A., Boston University; additional study, Manhattan School of Music, Juilliard School of Music. Assistant Conductor, Boston Pops Orchestra. Member, Boston Symphony (since age 19), Conductor of the Boston new music ensemble "Extension Works" and the Berkshire Symphony. Former conductor, Worcester (MA) Symphony and The New England Philharmonic. Two time winner of the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Guest Conductor, Brockton Symphony, ProArte Orchestra, NuClassix Orchestra, M.I.T. Experimental Studio, Springfield Symphony. Soloist with Boston Pops, Boston Opera, Orchestra da Camera, New Bedford Symphony, Boston Bach Ensemble.

THOMAS FERRANTE

(Music Education)

B.M., New England Conservatory of Music; M.M., The Boston Conservatory. Active freelance woodwind artist in the Boston area, performing in pit orchestras at the Schubert, Colonial, Wang, and Cape Cod Melody Tent Theaters. Member of the Herb Pomeroy Jazz Orchestra, the Joseph Viola Saxophone quartet and the "WUX," a jazz quintet made up of members of the Boston Symphony Orchestra. Has been featured saxophonist with the Boston Pops and performed and recorded with the Pops as a jazz clarinetist. Formerly Director of Bands at Waltham High School. Active adjudicator, clinician, and guest conductor throughout the New England area.

JOHN ROBERT FINNEY

(Organ)

B.M., Oberlin Conservatory; M.M., Boston Conservatory. Studies at North German Organ Academy and Academy for Italian Organ Music. Prize winner, International Organ Competition, Bruges, 1982; awarded Selby Houston Memorial Prize in Organ and Theory; semi-finalist, International Bach Competition, Toulouse, France, 1981. Organ studies with Esther Scudder, David S. Boe, Harald Vogel, Bernard Ligace, James David Christie. Solo performances throughout the United States and Europe. Performances with Chamber Society for Early Music, Handel/Haydn Society, Boston Symphony, Waverly Consort, Smithsonian Chamber Players. Presently Director of Music, Wellesley Hills Congregational Church.

JOSEPH D. FOLEY

(Trumpet)

B.M., M.M., Boston University. Trumpet study with Roger Voisin, Rolf Smedvig, Peter Chapman. Principal Trumpet , Rhode Island Philharmonic; First Trumpet, Atlantic Brass Quintet. Performances with: Springfield Symphony, Opera Company of Boston, Colorado Philharmonic, Harvard Chamber Orchestra, Boston Concert Opera. Solo performances with Boston Pops, Alea III, Boston University Chamber Orchestra, Rhode Island Philharmonic. Numerous awards and recordings with The Atlantic Brass Quintet. Former faculty, Boston University Tanglewood Institute.

ANA MARIE FORSYTHE

(Modern, Choreography)

Dance Study, The Boston Conservatory. Regular or guest instructor/choreographer for: Alvin Ailey Dance Center; Vassar College; Jacob's Pillow Dance Festival; International Dance Festival, Cologne; State University of New York, Albany. Author of *The Dance Technique of Lester Horton* (Princeton) and the video *Lester Horton-The Warm-up* (Kultur International Films), which was nominated as Telly Award Finalist (1991).

JANE GAUGHAN

(Philosophy of Education)

B.S., Boston College; M.Ed., Boston College; Ed.D., University of Massachusetts. Numerous professional positions for educational institutions in New England. Published in Trend, Museum Education Roundtable Reports, and Focus on Asian Studies.

EDUARD GAZOULEAS

(Viola)

B.M., Curtis Institute; Graduate Studies, Yale University. Viola study with Michael Tree, Karen Tuttle, Raphael Hillyer and Steven Ansell. Member: Boston Symphony and Boston Pops. Former member: Pittsburgh Symphony, Concerto Soloists of Philadelphia, New Haven Symphony, Chamber Orchestra of New England and New York String Ensemble with Alexander Schneider. Chamber Music with: Boston Artists' Ensemble, Collage New Music, Pensacola Chamber Music Festival. Former faculty; Temple University and Swarthmore College.

EDNA GEARY

(Music Education)

B.M. (Voice), New England Conservatory of Music; M.Ed. (Music Therapy for Schools), Lesley College; Teachers Certificate in Orff-Schulwerk, Royal Conservatory, University of Toronto, Canada; Kodaly training with Elizabeth Szonye, Peter Erdei, Kati Farrai of the Liszt Academy, Hungary; Gifted and Talented, University of Connecticut. Additional graduate studies: New England Conservatory; University of Massachusetts, Amherst; Boston University; Orff Institute, Salzburg, Austria; International House for Musical Pedagogy, Germany; Priestland's House, England. Former music specialist/choral director, Sudbury (MA) Public Schools. Former Director, Teacher Training Course in Orff-Schulwerk, University of Lowell. Formerly Adjunct Faculty at Salem, Fitchburg, Curry, Eastern Nazarene, Lesley Colleges. Frequent clinician in Orff-Schulwerk techniques throughout the USA and Canada; curriculum consultant for public schools; adjudicator and conductor for choral festivals. Member: Mu Phi Epsilon; American Choral Director's Association; American Orff-Schulwerk Association; Massachusetts Music Educators Association; Past-President, New England Orff-Schulwerk Association; Past Chairperson, Northeastern District, Massachusetts Music Educators Association. 1988 Guest of Chinese Government at a symposium of music teachers. Recipient: Eleanor Steber Graduate Award in Voice; Lowell Mason Award, Massachusetts Music Educators Association; 1987 Distinguished Service Award, Massachusetts Music Educators Association.

IRWIN GELBER

(Piano; Directorof Special Programs)

B.S., M.S., The Juilliard School of Music. Fulbright Scholar Akademie für Musik, Vienna. Piano studies with James Friskin, Bruno Eisner, Richard Hauser, Gershon Jarecki. Chamber Music studies with Jani Szanto, Karl Doktor, Hans Letz, Edward Dethier, Robert Mann. Solo performances with the Philadelphia Orchestra, Philadelphia Little Symphony, Lansdowne Symphony, Garden State Symphony, Juilliard Symphony. Chamber and solo recitals in Philadelphia, New York, Boston, Baltimore, Vienna, London, Rome. Member: Musicisti Americani, Sulmona, Italy. Private piano studies in New York, Philadelphia and Boston.

SARA GOLDSTEIN

(Voice)

B.A., University of Rochester; M.M., New England Conservatory. Studied with Susan Clickner, Grace Hunter, and in Europe with Elisabeth Schwarzkopf. Soloist in recital on France Musique National Radio, Festival du Périgord Noir, premiered opera role on France Culture Radio; concerts at Jordan Hall, French Library and Goethe Institute, Boston; Foundation for Baroque Music, New York, and Washington, D.C.; oratorio soloist throughout New York, New England and France. Cofounder and director of Summer Song voice workshops (Etudes et Rencontres Artistiques) in Dordogne, France and Cape Cod, MA. Has taught at the American College in Paris, and Berklee College of Music.

MATTHEW GORDY

(Music Education)

B.M., New England Conservatory. Timpanist/percussionist with ProArte Chamber Ensemble, Boston Lyric Opera Company, Alea III, Griffin Music Ensemble, and Chorus Pro Musica. Performs with Boston Pops and Boston Ballet. Former timpanist with Maracaibo, Venezuela. Drummer/leader of Matt Gordy Sextet (Jazz).

WILLIAM GRASS

(Flute; Chamber Music)

B.M., *Cum Laude* (Special Attention to Chamber Music), M.M., New England Conservatory; other studies at DePauw University, Indiana State Teachers College, Arthur Jordan Conservatory, and Tanglewood. Studied flute with Fitzgerald, Tipton, Laurent, Pappoutsakis, and Chamber Music with Mazzeo, Gillet, and Cook. Principal Flute, Rhode Island Philharmonic; Springfield; Portland; Cambridge Festival; Opera Company of Boston; and Schubert Theater Orchestras. Member of the Pro Art Woodwind Quintet, Four Arts Trio, and numerous solo, chamber, and choral performances. Performances with Metropolitan Opera, D'Oyly Carte Opera, Joffrey Ballet, American Ballet Theater, Royal Ballet, and Handel/Haydn Society. Extra player with Boston Symphony and Boston Pops. Member, Boston Ballet, Boston Pops Esplanade. Principal Flute with Worcester Symphony. Former Faculty, New England Conservatory; Smith College; Pine Manor; Dana Hall; Milton Academy; Boston University Tanglewood Institute; University of Lowell; Wheaton College; and Chamber Music Kinhaven Music Camp. President, James Pappoutsakis Memorial Fund and Former Chairman and Member, Boston Ballet Orchestra Committee. Received the Maharishi Award and listed in the International Who's Who in Music. Member and participant in the National Flute Association.

ROGER GRODSKY

(Musical Theater)

B.M. with distinction, University of Wisconsin. Has conducted three national tours; Musical Director/Conductor for Harvard University's Hasty Pudding Theatricals (six years); Musical Director-in-Residence, Musical Theater North at SUNY Potsdam (NY); vocal coaching, arranging, conducting and accompanying for many regional theaters; composer of incidental music for several plays.

THOMAS HAUNTON

(Horn)

B.M., New England Conservatory of Music. Horn Study with Thomas Newell, Gunther Schuller, Dale Clevenger, Charles Kavaloski, Gerd Seifert, Arthur Krebiel, Paul Ingraham and Daniel Katzen. Chamber Music study with Gunther Schuller, Gilbert Kalisch, Ralph Gomberg, Richard Burgin, Mario Davidovsky, John Swallow, Robert Nagel, John Heiss and Blache Honegger Moyse. Currently performing with Boston Pops, New Hampshire Symphony, Pro Arte Chamber Orchestra, Springfield Symphony. Regular extra for Boston Symphony. Member: New Hampshire Symphony Brass Quintet. Former Member: New Boston Wind Quintet and Quintet di Legno.

ADRIENNE HAWKINS

(Dance)

B.A., Arizona State University; M.F.A., Connecticut College. Artistic Director: Impulse Dance Co (since 1975). Former Artistic Director: Joy of Movement Center. Numerous performances and choreographies throughout the United States, Europe, Australia, Ireland and Japan. Former faculty: Connecticut College, Boston University, Jeanette Neill Studio. Guest teaching at: American Dance Festival, Harvard Summer Dance and various studios and festivals in Denmark, Iceland, Germany, Holland, France, Australia, Ireland and Japan.

OLAV CHRIS HENRIKSEN

(Guitar Literature, Guitar Research Techniques, Chamber Music)

Soloist Diploma, Schola Cantorum, Basel, Switzerland; private study with Eugen Dombois, Hopkinson Smith, and Anthony Bailes. Solo recitals in Europe, Canada, and the U.S. Ensemble performances with Handel and Haydn Society, Boston Camerata, Chanticleer, Court Dance Company of New York, and Tafelmusik. Member of Ensemble Chanterelle, Duo Maresienne and The Kings Noyse. Recordings with Simax and Nonesuch.

LEANNE HILMER

(Opera Coach)

B.M., M.M., University of Kansas. Additional Opera study with Luigi Ricci and Jani Strasser. Language study in Italy and Germany. Coach and Assistant Conductor positions with Opéra de Lyon, Deutsche Oper am Rhein, Theater und Philharmonie Essen, Central City Opera, New York City Opera, Santa Fe Opera, Minnesota Opera, Metropolitan Opera Studio. Recitals with Barry Tuckwell, Mileva Buljabasic, Hiroko Kashiwagi, David Holloway, John Stephens and Willliam Parker. Guest faculty Cleveland Institute of Music, Rutgers University. Former faculty: American Institute of Musical Studies, Graz; Boston University; Folkwang Hochschule fuer Musik, Essen; University of Kansas and Manhattan School of Music. Recipient: Winston Churchill Travelling Fellowship, 1974.

LUCY HOLSTEDT

(Music Education)

B.M. *Summa Cum Laude*; Berklee College of Music; graduate studies an The Boston Conservatory and Emerson College. Accompanist at Berklee College, The Boston Conservatory, The American Repertory Theater. Composer of musicals *Donald and Ivana Trump* and *Jim and Tammy Baker*. Currently: Faculty, Berklee College.

ROBERT HONEYSUCKER

(Voice)

B.M., Tougaloo College; M.M., Miami University; additional studies at Boston University. Voice studies with Donna Roll, Mary Davenport Barbara Stevenson, Mac Morgan, Thomas Holt, George Barron and Areil Lovelace. Opera and oratorio performances world wide.

MARSHALL HUGHES

(Vocal Performance)

B.A., Olivet College; M.M. cum laude New England Conservatory. Founder and Director, Opera unMet; Choral Director, SANS (Russian/American choral exchange). Musical Director, Opera New England In School Program.

ROBERT INGARI

(Musical Theater, Ear Training/Musicianship)

B.M., Vocal Performance, New England Conservatory; M.M.., Choral Conducting, Westminster Choir College (recipient, Elsie Hilliard Hillman Fellowship). Additional study with Phyllis Curtain, Berkshire Music Center, Tanglewood. Musical directing/conducting: Boston Conservatory Mainstage; The Green Mountain Guild, Killington, VT; Music Theater of Wichita, KS. Choral and opera performances with the Westminster Choir, Spoleto, Italy. Music director, composer, Charles River Creative Arts Program, Dover, MA. Conductor, Simmons College Chorale and Newton Community Chorus.

LAWRENCE D. ISAACSON

(Trombone)

B.M., Northwestern University. Additional studies with Arnold Jacobs, Frank Crisafulli, Dave Langlitz, Ron Barron, Glenn Dodson, Ed Herman. Member: Boston Pops Esplanade Orchestra. Former faculty Boston University, Mannes School of Music, Tanglewood. Former member Empire Brass Quintet, San Francisco Symphony. Performances with Chicago Symphony. Performs frequently the with Boston Symphony.

JOHN JULIAN

(French)

B.M., Boston College; M.A., Brown University; Ph.D., University of Toronto. Additional study at the universities of Bordeaux, Strasbourg, Florence, Dijon, and others.

JUNG-JA KIM

(Piano; Chamber Music)

Diploma, Post-Graduate Diploma, The Juilliard School. Piano with Jinwoo Chung, Kyunsun Choi, Irwin Freundlich, Ilona Kabos. Chamber music with Walter Trampler and Felix Galimir. New York recital debut as a winner of Young Artist Concert in 1965. Subsequent debut recitals in France, Switzerland, England, Holland, Norway and Germany as a recipient of a Rockefeller Grant. Concerto appearances with Baltimore Symphony, St. Louis Chamber Symphony, Frysk Orchestra (Holland), Spokane Symphony, Reston Symphony, and the New York Philharmonic.

DAVID KIM

(Violin)

B.M., M.M., The Juilliard School. Performs regularly throughout the United States, Europe and the Far East, including solo appearances with the Pittsburgh Symphony, the Dallas Symphony, the Buffalo Philharmonic, the Moscow State Symphony, the Indianapolis Symphony, the Columbus Symphony and others. Recital appearances in New York, Boston, Chicago, Los Angeles, Washington D.C., Paris, Seoul and others. Frequent guest appearances at international music festivals, such as the 92nd Street Y's "Schubertiade", Wolftrap, Aspen, Davos (Switzerland) and Kuhmo (Finland). Featured on PBS documentary "The 1986 International Tchaikovsky Competition from Moscow", where he was the only American violinist to win a top prize. Prize winner in 1990 International Violin Competition of Indianapolis. Lectures and recitals throughout the United States as a winner of the Affiliate Artists International Audition. Recording on Teldec, Musical Heritage and SKC labels. Numerous radio and television appearances.

LESLIE KOVAL

(Jazz)

B.A., University of Rochester; M.F.A., Sarah Lawrence College; Certified Laban Movement Analyst, Laban/Bartenieff Institute of Movement Studies. Former member: Concert Dance Company of Boston, Elizabeth Keen Dance Co., NY; Rudy Perez Dance Theater, NY. Performances with Ruth Birnberg Dance, Deborah Wolf, Amy Ellsworth, Dance Collective, and others.

SAMUEL KURKJIAN

(Ballet)

Dance training from Pierre Vladimiroff and Andre Eglevsky at the School of American Ballet and in Chicago with Richard Ellis and Christine DuBoulay of the Sadler's Wells Ballet. Former Ballet Master of the Boston Ballet, the Dance Theater of Harlem and Basel Ballet in Switzerland. Choreographic work under the direction of George Balanchine at the New York City Ballet residency in Saratoga; seven years resident choreographer of the Boston Ballet. Tours extensively as guest teacher and choreographer to schools and companies throughout the nation and is currently artist-in-residence at the Walnut Hill School of the Performing Arts.

ALLEN C. LANNOM

(Coordinator of Choral Activities; Conductor, Chorale)

B.A., Occidental College; M.A., Boston University. Former faculty, School of Music, Chorale 1952-present. Summer faculty University of Illinois, University of Michigan, University of Southern California. Workshops in choral music and in vocal techniques in many locations. Past President, American Choral Director Association, Eastern Division.

LILLIAN LEE

(Voice; Vocal Literature, Vocal Chamber Ensemble, Ear Training)

B.M., *Cum Laude*, New England Conservatory; M.M., Boston Conservatory. Studied voice with Marie Sundelius and opera with Boris Goldovsky; post-graduate vocal training with Olga Averino. Professional appearances include Actors Theater Summer Playhouse, New England Opera Theater, Boston Opera Guild, and Boston Lyric Theater, Kukachyn Productions, Actors Workshop Repertory Company. Extensive duo concert tours with brother, pianist Alfred Lee. Member, Pi Kappa Lambda; National Honorary Music Society; Sigma Alpha Iota; National Association of Teachers of Singing.

MICHAEL LEWIN

(Piano; Artistic Director, Boston Conservatory Chamber Ensemble)

B.M., M.M., Juilliard School. Piano studies with Irwin and Lillian Freundlich, Adele Marcus, Leon Fleisher. Top Prize Winner 1986 Liszt International Competition; 1983 Beethoven Foundation Fellowship, 1982 Maryland International Competition. Recipient Rockefeller Grant and National Endowment for the Arts Solo Recitalists Grant. New York recital debut 1984 at Lincoln Center. Active worldwide concert career including the United States, Canada, Asia and Europe, Spoleto Festival, the Symphonies of Phoenix, Indianapolis, New Orleans, Las Vegas, Reno, West Virginia, the Boston Pops and The Netherlands Philharmonic, and PBS Television. Centaur CD recordings: "Michael Lewin plays Liszt," and "A Russian Piano Recital"; Naxos CD Recording: "Piano Music of Charles Griffes." Johnston Visiting Professor, Whitman College (1987-88).

EVERETT LONGSTRETH

(Jazz Arranging)

B.M., Berklee School of Music. Vast performing and arranging experience including Woody Herman, Buddy Morrow, Warren Covington, Sam Donahue Orchestras; Ed Sullivan, Tennessee Ernie Ford, Johnny Carson, Mike Douglas television shows; Bob Hope, Steve Lawrence and Edie Gorme, Vicki Carr, Tony Bennett, Wayne Newton, Sergio Franchi, Mitzi Gaynor, Sandler and Young Shows. Member and adjudicator, NAJE. Former faculty, Berklee School of Music.

JEFFREY LUKE

(Trumpet)

B.M., Oklahoma City University; M.M., New England Conservatory. Trumpet study with James Pandolfi, Helen Hindman, Timothy Morrison. Member: The Atlantic Brass Quintet and Rhode Island Philharmonic. Performances with Boston Symphony. Numerous awards and recordings with The Atlantic Brass Quintet.

HARRIET LUNDBERG

(Piano, Class piano, Piano Literature, Music Theory)

B.M.E. Indiana University; M.M. Boston Conservatory; Ph.D. candidate, University of Connecticut (Music Theory). Piano with Bronja Foster, Maria Bono, and Leonard Seeber. Theory and composition with Hugo Norden. Member of the piano ensemble team Gourdin and Lundberg with performances in the New England area. Performances of original compositions in the Boston area, second place winner of Delta Omicron Triennial Composition, member of the International League of Women Composers. Former faculty, Emerson College.

JOHN MANNING

(Tuba)

B.M., Boston University. Tuba study with J. Samuel Pilafian, Floyd Cooley, Warren Deck. Member: The Atlantic Brass Quintet. Former member: Air Force Band of the Golden Gate. Performances with The Empire Brass Quintet, New England Brass Quintet, California Symphony, Camelia Symphony. Numerous awards and recordings with The Atlantic Brass Quintet. Former faculty, Boston University Tanglewood Institute.

PATRICIA McCARTY

(Viola)

B.M., *Magna Cum Laude*; M.M., University of Michigan. Viola with Francis Bundra and Joshua Missal. Chamber music with Francis Bundra, Eugene Bossart, Joseph Silverstein, Madeleine Foley, Eugene Lehner, Alexander Schneider. Silver Medal and Radio Prize, Geneva International Competition; Two National Endowment for the Arts Solo Recitalist Grants; Gramophone's Critics' Choice designation for recording of Clarke works (Northeastern CD); Prizes won in Primrose, Tertis, Washington D.C., Augusta and Chicago Civic Orchestra competitions. Soloist with orchestras including Detroit Symphony; Boston Pops; Houston Symphony; Brooklyn Philharmonic; Orchestre de la Suisse Romande; Orchester der Beethovenhalle Bonn; Shinsei, Nihon & Kyoto Symphonies of Japan. Recital appearances throughout the U.S., Europe and Japan; Chamber music at Aspen, Sarasota, Marlboro, Tanglewood festivals. Lenox Quartet, 1977-79; Assistant Principal Violist, Boston Symphony Orchestra 1979-1993. Recordings on Nonesuch, Northeastern, ECM.

BARBARA H. McCLOSKY

(Voice)

B.A., Vassar College; post-graduate study in New York and at the Mozarteum. Former Assistant Staff Voice Therapist at Massachusetts Eye and Ear Infirmary. Numerous recital and oratorio performances as well as appearances on Broadway and in summer stock. Former faculty, Boston University Arts Center, Bradford College. Faculty, University of Lowell. Member, NATS; patroness, Sigma Alpha Iota; listed in Who's Who in American Women. Former member, Massachusetts Council on the Arts and Humanities.

STEVE McCONNELL

(Acting; Directing; Shakespeare)

B.A., Allegheny College; M.F.A. (Acting), Brandeis; other studies at the University of Birmingham, England and Rutgers University. Former faculty at Rutgers University, The University of New Hampshire and Brandeis University. Professional actor and director in England and the United States. Member: Actors' Equity.

EDWARD J. McGRATH

(Psychology)

M.Ed., Cambridge College. Adjunct faculty: Berklee College of Music and Wentworth Institute of Technology.

JONATHAN MILLER

('Cello)

'Cello study with Greenhouse, Garbousova, Rose, Shapiro and Lustgarten. Master classes with Piatagorsky, Fournier, Rostropovich, and Casals. Member, Boston Symphony. Formerly principal cellist of Juilliard, Hartford, and San Diego Symphonies. Appearances nationally on P.B.S.

DIERDRE MYLES

(Labanotation)

Professional Dance Training with Maggie Black, Lorenzo Monreal, Woytek Lowski, Gabrielle Darvash, Igal Perry, Ben Stevenson, Anna-Marie Holmes, Violette Verdy, Deirdre O'Donahue, Willheim Burmann and David Howard. Member: Boston Ballet (apprentice, 1970-74; Corps de Ballet, 1974-1976; Soloist since 1983) Former member: Dennis Wayne's Dancers, Houston Ballet, Cleveland Ballet. Guest Artist: Southwest Ballet, Gala of Stars International Tour, Stars of Boston Ballet Tour to the Orient and Bermuda, International Ballet Gala Tours of the U.S. Notation training from Dance Notation Bureau and Ohio State University. Dance Notator for Boston Ballet since 1991.

DOROTHY NELSON

(Liberal Arts)

B.A., Brandeis University; M.A., University of Massachusetts. Former faculty: University of Massachusetts, Boston; Roxbury Community College; Bunker Hill Community College. Recent poetry published in *Sojourner*, *Cafe Review* and *Rhythm Music Magazine*.

SANDRA NICOLUCCI

(Music Education)

B.M. *Magna Cum Laude*; M.M. Boston University School of Fine and Applied Arts; Ed.D., Boston University School of Education; additional studies at Berklee College and Wheelock College. Formerly, music specialist, Newton, MA Public Schools and Curriculum Coordinator of Performing Arts, Brookline, MA Public Schools. Currently, Director of Performing Arts, Wellesley, MA Public Schools. Served on state Executive Board of MMEA and Northeast District Board as well as conference planning committees for state and regional conventions. Co-chair of Administrators in Music Education (AIME), an affiliate of the Massachusetts Music Educators Assn. Consultant in publication of Listening: A Programmed Approach to Music for American Book Co., as well as author of several articles on music education for state and national professional journals. Frequent clinician for conferences, public school systems, and colleges. Served on college music education program evaluation teams for State Department of Education. Member of Sigma Alpha Iota and the national music honor society, Pi Kappa Lambda. Listed in Outstanding Young Women of America and International Who's Who in Education. Recipient of MMEA Lowell Mason Award (1985) and Distinguished Service Award in Music Education (1986).

ANDREA OLMSTEAD

(Chairman, Music History and Literature)

B.M. in Music History, Hartt College of Music; M.A. in Musicology, New York University; further studies at The Juilliard School and the City University of New York. Author of *Roger Sessions and His Music* (UMI Research Press, 1985), *Conversations with Roger Sessions* (Northeastern University Press, 1987), *The New Grove Twentieth-Century American Masters* (W.W. Norton, 1987), and *The Correspondence of Roger Sessions* (Northeastern, 1992), as well as numerous articles, reviews, monographs, and program and CD liner notes (*Musical Quarterly, High Fidelity/Musical America*, *Tempo*, *Perspectives of New Music*, *The Rome Daily American*, *The New Grove Dictionary of American Music*, *MLA Notes*,the ISCM, and National Public Radio). Recipient Phi Mu Alpha Sinfonia Foundation Research Grant in American Music (1980), National Arts Associate of Sigma Alpha Iota (1986), as well as two National Endowment for the Humanities grants. Fellow in Writing, the Virginia Center for the Creative Arts (1988 & 1993), Visiting Scholar, the American Academy in Rome (1988, 1991). Vice-president: Gamma Psi Chapter, Pi Kappa Lambda. Former faculty, Aspen Music School (1973-76) and The Juilliard School (1972-80).

SETH ORGEL

(Horn)

B.M., Northwestern University. Horn study with Dale Clevenger and Richard Oldberg. Member: The Atlantic Brass Quintet; Syracuse Symphony. Performances with, Chicago Symphony, Civic Orchestra of Chicago, Filarmonica de Caracas, Syracuse Camerata Chamber Orchestra and the Festivals at Tanglewood, Santa Fe and Skaneateles.

LAURA PARK

(Violin)

Diploma, Curtis Institute of Music. Teachers and coaches include: Jascha Brodsky, Arnold Steinhardt, Ivan Galamian, Dorothy Delay and Felix Galimir. Currently Assistant Concertmaster of the Boston Symphony. Participant in Marlboro, Taos and Aspen music festivals. Former member of the Philadelphia Orchestra and the Richmond Symphony. Chamber music in Philadelphia, and at the Marlboro and Pensacola Festivals. Solo appearances with the Richmond Symphony, the Seoul Philharmonic and, on numerous occasions, the Philadelphia Orchestra.

CAROLE ANN PASTORE

(Ballet)

B.F.A., *Cum Laude*, Boston Conservatory; recipient of Alumni medal of honor. Studied at Pittsfield Community Music School, Jacob's Pillow Festival of Dance (awarded Dance Magazine Scholarship), Ballet Russe School, National Ballet of Canada. Performed with Boston Dance Theater, Boston Civic Ballet, New England Opera Company, Brandeis University Music Department production of *L'Histoire du Soldat*. Former teaching at Cambridge Lower School, MIT, Newton Creative Arts Center; founder-director North End Dance Program; guest teacher, Italian bilingual program Boston Public Schools; acting director-teacher, summer program at Mid-Cape Ballet Academy; guest teacher, Tatiania Babushkina School of Ballet.

WALTER PAVASARIS

(Music Education)

B.M., Hartt College of Music; M.M., University of Michigan; Ed.D.; Boston University. Formerly: bassist with West Point Band; Director of Orchestras, Belmont Public Schools. Currently: Coordinator of Fine Arts, Lexington Public Schools; adjudicator, clinician and guest conductor throughout New England. Conductor, Arlington (MA) Philharmonic and All University Orchestra, Boston University.

BRADLEY PENNINGTON

(Vocal Coaching)

B.M. (piano) *Cum Laude*, Murray State University; B.M. (voice) *Summa Cum Laude*, Boston Conservatory; M.M. (piano), Indiana University; doctoral studies at Indiana University with Karen Shaw and at Boston University with Bela Bozormeny-Nagy and Lenore Engdahl. Operatic drama coaching with Martha Lipton. Vocal study with Iride Pilla. General director of Boston Bel Canto Opera. Former musical assistant for Boston Concert Opera. Musical assistant in master classes with Signor Arrigo Pola. Opera coach for Lowell Opera. Performance appearances on WGBH classical radio and WCVB television. Professional voice teacher, opera coach and vocal accompanist in metropolitan Boston. Recipient of Gramma Fisher Fellowship for study in Graz, Austria. Member, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, NATS. Former faculty member, Indiana University and Cumberland College.

ROBERT PETTIPAW

(Trumpet; Chamber Music)

B.M.E., Boston University; M.M., New England Conservatory. Performances with Boston Symphony, Boston Pops, Boston Ballet, and Handel & Haydn Society. Founder, Cambridge Brass Quintet; Cantabrigia Brass Quintet. Recording with Crystal Records. Former faculty, Brown University; MIT; University of Lowell. Former first trumpet, Portland (ME) Symphony.

HERBERT J. PHILPOTT

(Music Education, Music for Dancers)

B.M., M.M., Boston University. Retired Coordinator of Music and Drama in the Concord Public Schools and Concord Carlisle Regional High School. Presently, Supervisor of the Instrumental Music School for Concord and Carlisle Districts.

Previous teaching assignments include Franklin, Waltham, Brookline, Northeastern University and Boston University . Frequent guest conductor, clinician and adjudicator. Past President of the Massachusetts Music Educators Association and recipient of its Distinguished Service Award and Lowell Mason Award

ELISABETH PHINNEY

(Voice)

Studies in Stuttgart with Johanna Egli; New York with Mia Balzer; Boston with Clara Shear; coaching with John Moriarty. Soloist with Boston Pops Orchestra, Detroit Symphony, and many choral societies. Concerts and recitals in the United States and Europe. Major roles in La Boheme, La Nozze di Figaro, Cosi fan Tutte, Don Giovanni, La Clemenza di Tito, The Crucible, and La Vida Breve. Appearances with Associate Artist Opera, Opera Company of Boston, Monadnock Festival.

IRIDE PILLA

(Voice; Voice Pedagogy)

Diploma in Voice with high honors; B.M. *Magna Cum Laude*; D.M. *Honoris Causa*, Boston Conservatory. Voice with Ester Ferrabini-Jacchia, with further study and operatic coaching in Milan with Romeo Boscacci and Francesco Bucchi. Extensive operatic appearances in Europe with roles in Aida, Andrea Chenier, La Boheme, Carmen, Parbola de Eid (world premier), La Traviata, Cavalleria Rusticana, Madame Butterfly, Il Trovatore, I Pagliacci, and others. Numerous engagements in the United States with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire, and Boston-New England Grand-Opera Companies. Dramatic director of numerous opera workshops.

HENRY PLATT

(Music Education)

B.A., Tufts University; B.M., Berklee College of Music. Studies with Dave Mash and Richard Boulanger. Instructor of Music Synthesis and Music/Computer Applications. Director of Bands and General Music Instructor in Media, Wellesley Public Schools.

DENISE PONS

(Ballet)

Dance Study at Texas Christian University. Ballet studies with Joseph Giacobbe and coaching with Michael Smuin, Mark Morris, Bruce Marks, Natalia Dudinskaya, Edward Villella, Dinna Bjorn, George Garcia, Bojan Spassoff, Bruce Wells and Anna-Marie Holmes. Member: Boston Ballet since 1982, soloist since 1985. Chosen by Mark Morris and Mikhail Baryshnikov to become a founding member of the White Oak Dance Project which performed across the United States. Guest artist with New Jersey Ballet and Ballet Oklahoma.

WHITNEY R. POWERS

(Kinesiology; Anatomy)

B.S., Springfield College; B.S., University of Connecticut; M.S., State University of Iowa; Ph.D., Queens University. Former faculty, University of Connecticut The University of Iowa and University of Florida; visiting professor: University of Cairo, and University of Antioquia; currently Professor of Health Science and Anatomy at Boston University. Numerous publications in medical and physiological journals. Recipient of the National Science Foundation Faculty Fellowship (1967-68). International Medical Education Consultant.

ELINOR PREBLE

(Flute)

B.M., New England Conservatory; M.M., Harvard. Flute study with Paul Hockstead and Doriot Anthony Dwyer. Retired from performing in 1993 after more than 25 years of engagements with the Boston Symphony and Boston Pops, including solo performances. Former principal flute with Boston Ballet. Former member: National Symphony of Peru, the New Hampshire Symphony, the Montreal Symphony and the Opera Company of Boston. Panelist for Massachusetts Council on the Arts and Humanities. Contest adjudication in the U.S. and Canada. Co-founder: Boston Strauss Orchestra. Currently faculty: Wellesley College.

ARTHUR PRESS

(Percussion; Percussion Ensemble)

Diploma, Juilliard School of Music. Solo percussionist with the Little Orchestra Society of New York and Radio City Music Hall Orchestra (1950-56). Solo snare drum and Assistant Tympanist with the Boston Symphony Orchestra; Principal tympanist with the Boston Pops. Solo recordings, "Classical Percussion;" Bartok "Music for Two Pianos and Percussion." Author, Mallet Repair. Columnist in Modern Percussionist.

CYNTHIA PRICE-GLYNN

(Harp)

B.A, Visual Arts, Pomona College; B.M., University of Kansas; M.M., New England Conservatory. Harp studies with Geraldine Wright, Margaret Ling, Marjorie Call, Bernard Zighera. Performances with Opera Company of Boston, Boston Symphony, Boston Pops, Handel/Haydn Society, as well as major theater performances in Boston (e.g. La Cage aux Folles, Peter Pan, Camelot). Performances with Royal Ballet, American Ballet Theater, New York City Ballet, Joffrey Ballet. Currently Principal Harpist with Boston Ballet, and the South American ensemble Andanzas.

KENNETH RADNOFSKY

(Saxophone; Bass Clarinet)

B.M., *Cum Laude*, University of Houston; M.M. with honors, New England Conservatory. Study with Joseph Allard and Jeffrey Lerner. Recipient, Fulbright Fellowship. Performances with Boston Symphony Orchestra, Philadelphia Orchestra, Santa Fe Opera, Opera Company of Boston. Soloist in premiere of David Amram's Saxophone Concerto.

CATHY RAND

(Musical Theater, Music Theory, Keyboard Sightreading)

B.M., piano, *Magna Cum Laude*, Baldwin-Wallace Conservatory of Music, winner of the Monk Award for outstanding scholarship; M.M., piano/chamber music, *Summa Cum Laude*, University of Maine, graduate assistantship in accompanying, first place in concerto competition, Assistant Administrative Director of Summer Chamber Music School, Boston University, special student in vocal accompanying. Piano studies with Alain Planes, Robert Mayerovitch; harpsichord with Doris Ornstein; vocal accompanying with Allen Rogers. Music Director credits include: Eugene O'Neill National Opera/Music Theater Conference, New York University's Tish School for the Arts, Music Theater Works of New York, Interboro Opera Company of New York, Newton Opera Workshop, Merrimack Repertory Theater, Boston Music Theater Project, Deck House Cabaret Theater, Berea Summer Theater. Accompanist and/or coaching credits include: American Repertory Theater, Pro Arte Chamber Orchestra, Zamir Chorale, Emmanuel Church, Opera Company of Boston, The Boston Ballet. Numerous solo and chamber music performances. Published arranger.

WAYNE RAPIER

(Oboe)

B.M., Eastman School of Music. Oboist with The Boston Symphony and The Boston Pops. Formerly Principal Oboist with the symphony orchestras of Indianapolis, Kansas City, Baltimore; formerly Assistant First Oboist Philadelphia Orchestra. Former faculty: Oberlin Conservatory and Indiana University. Charter Member of Trio Concertante.

CHESTER ROBERTS

(Tuba, Euphonium, Pedagogy, Ensembles)

B.M., Cleveland Institute of Music; further studies at Boston University and New England Conservatory. Former Principal Tuba, Pittsburgh Symphony Orchestra (1946-50); the Cleveland Orchestra (1950-67); and Chautauqua Symphony (1951-71). Former faculty, Oberlin College Conservatory and Western Reserve University. Co-founder and tuba soloist of the Cleveland Brass Quintet. Author and Editor of music materials. Vocal soloist in church, oratorio and concert music.

MARTHA ROGERS

(Eurhythmics)

B.A. Music/Piano Performance and English, Lewis and Clark College; Dalcroze Eurhythmics Certificate, Carnegie-Mellon University; M.Ed., Integrated Arts in Education, Lesley College, Dalcroze Eurhythmics License. Directed Music Outreach Program for the Boston Public Schools; Teacher, Lesley College; Cambridge Performance Project; Multi-Cultural Project for Communication and Education. Author and Producer of musical drama for children; Oral History Collector of International Lullabies; Composer of scores for Musical Theater for Children.

VICTOR ROMANUL

(Violin)

Formal studies, Boston University and the University of Southern California. Additional study at Kneisel Hall, Meadowmount and Tanglewood. Violin study with Alfred Krips, Ivan Galamian, Joseph Silverstein and Jascha Heifetz. Currently Assistant Concertmaster, The Boston Symphony. Former Associate Concertmaster, The Pittsburgh Symphony and Concertmaster, Pittsburgh Opera, Ballet and Pops.

RUTH ROMBERG

(Voice)

B.F.A., University of Nebraska; M.M., New England Conservatory. Voice with Mark Pearson, Eleanor Steber, Phyllis Curtin, Jan de Gaetani. Coaching with Allen Rogers, John Wustman. Massachusetts State Winner and New England District Finalist in Young Artists Competition (1971). Recitals in Italy, Russia, Japan, U.S.A. Extensive solo appearances with New York Telemann Society Orchestra and Chorus, The Boston Symphony, Boston Civic Symphony, and numerous choral societies, opera, oratorio, musical theater, recordings, radio, television. Performed with Bernstein, Leinsdorf, Ozawa, Poulenc, Munch, Shaw, Copland, Monteux. Member, Kappa Lambda Mu National Honorary Music Society; National Association of Teachers of Singing; Sigma Alpha Iota.

SUE RONSON

(Jazz; Tap; Choreography for Music Theater)

Ballet with Celli, Fokine, Eglevsky, Schvetsov, DeMille; Jazz with Matt Mattox, Luigi, Frank Wagner, Peter Gennaro; Tap with Gower Champion, Roy Dodge. Has studied improvisational dance, Spanish, Black-Afro-Cuban Jazz. Performed with Josh White, Larry Adler, Burl Ives, Paul Draper. Broadway shows include Rodeo, Oklahoma, Annie Get Your Gun, and Follow the Girls. Extensive teaching, choreography and master classes in many cities, including a three month concert tour in China.

ANAMARIE SARAZIN

(Ballet)

Attended Boston Conservatory. Former member, American Festival Ballet; Member, Boston Ballet for 20 years as Principal. Performed major roles from classic to modern, including Giselle, Coppelia, Swan Lake, Serenade, Tarantella, Symphony in C, Fall River Legend, the Duel, Medea. Has performed with Rudolf Nureyev, Edward Villella. In 1980, toured China, Israel, France and Italy with Boston Ballet. Guest performances in Palermo, Italy; Rhode Island Festival Ballet; Wisconsin Ballet. Soloist with Chicago Lyric Opera. Has taught at Harvard Summer Dance, Boston Ballet's Children's Summer Workshop, North Atlantic Ballet Company, and Walnut Hill Summer School.

MARY SAUNDERS

(Voice)

B.M., M.M., Boston Conservatory. Studied with David Blair McClosky, Iride Pilla, Grace Hunter and Donna Roll. Soloist with the Salem Philharmonic, Sinfonia by the Sea, Cecilia Society, the Mendelssohn Club of Albany, and with many choral societies. Recitalist in the New England area. Recorded with the Scarborough Chamber Players on the Centaur label.

JESSICA SAYER

(Modern)

B.A., Yale University. Five seasons as resident choreographer at American Repertory Theater for productions directed by Andrei Serban, Andrei Belgrader, Anne Bogart and numerous others. World tours as a modern dancer with Nikolais Dance Theater, Philobolus Dance Theater and Momix Dance Theater. Travels for United States State Department as an American Cultural Specialist, most recently to Morocco to direct the first original musical comedy in Arabic at The National Theater of Morocco. Has choreographed for The Living Theater, The National Dance

Company of Tanzania, Welfare State International, Circle Repertory Company and several symphony orchestras. Choreographed the 1993 premier of the Phillip Glass Opera Orphee, directed by Francesa Zamabello at Brooklyn Academy of Music. Her solo performance piece, Sonic Shadow, was seen at the DIA Center at Lincoln Center in New York City, and on CNN television. Currently Artistic Director of the New York State Summer School of Theater.

JENNIFER SCANLON

(Dance)

Dance studies at Jacob's Pillow, Juilliard, The Limon Studio, American Dance Festival and American Center for Alexander Technique. Twenty-one year career in principal roles with Jose Limon Dance Co. followed by nearly a decade of work with the Limon Foundation as a master teacher and reconstructor/director of Limon Repertory with such companies as the Cleveland Ballet, the English National Ballet, the Pacific Northwest Ballet and the Compania Nacional de Bailado de Lisbon. Teaching for numerous schools, colleges and dance companies worldwide. Has coached such luminaries as Rudolf Nureyev, Alexander Godunov, Clay Taliaferro, Erik Braun, Lynn Seymour and Monica Mason.

CECELIA SCHIEVE

(Coordinator, Opera Program; Vocal Performance Opera Studio)

B.M., M.M., Boston Conservatory; other studies at Marywood College, Canisius College, and the State University of New York at Fredonia. Performances of roles with Chautauqua Institute, Central City Opera, Artpark, and with the Boston Concert Opera Orchestra. Other performances in Buffalo, Erie, Pittsburgh and Syracuse. Stage Director Ashlawn-Highland Festival, Central City Opera, Kent State University Opera Department, The University of Wisconsin. Assistant Stage Director Opera Company of Philadelphia, and the Washington Opera.

CHESTER SCHMITZ

(Tuba)

Tuba studies at University of Iowa with William Gower. Winner, Minneapolis Symphony Young Artists Competition. Former member, United States Army Band. Principal Tubist, Boston Symphony Orchestra since 1966.

JENNIE SOBLE SHAMES

(Violin)

B.M. (*Cum Laude*), Harvard University; additional studies at Hart College of Music and The Tanglewood Music Center. Member: Boston Symphony and Boston Pops. Has appeared as soloist with Boston Pops under John Williams and Ronald Feldman; has played concertos with the New England Philharmonic and other area orchestras. Has served as acting Concert Master of The Houston Symphony under Sergiu Comissiona and the St. Louis Symphony under Leonard Slatkin. Previously Concert Master of the Boston Opera Company. In demand as recitalist throughout the USA.

TROY SIEGFREID

(Make-up)

B.A., Bethel College. Seven years acting, designing and directing experience for dinner theater in Wichita. Former faculty, John Robert Powers School.

TAMARA SMIRNOVA-SAJFAR

(Violin)

Graduate of Tschaikovsky Conservatory (Moscow). Violin studies with Eugenia Chugaeva. Currently Associate Concert Master of the Boston Symphony Orchestra and Concert Master of the Boston Pops. Formerly Concert Master of Zagreb Philharmonic Orchestra; numerous recitals with Zagreb Philharmonic, the Slovene Philharmonic and the Dubrovnik City Orchestra. Has appeared with orchestras in the Soviet Union and concertized in Czechoslovakia, West Germany, Belgium and Great Britain. A bronze medalist in the 1985 Queen Elizabeth Competition in Brussels. Regular performances with Dubrovnik Summer Festivals.

JEFFREY STEVENS

(Aria Class, Opera History & Repertoire, Vocal Coaching)

B.A., St. Joseph's College; M.M., Boston University. Recipient of two Tanglewood Fellowships. Pianist, WolfTrap Opera Company. Concert appearances in New York, Chicago, Atlanta, Great Britain and on National Public Radio.

LOUIS STEWART

(Music and Choreography)

B.M., Whitman College; M.M., New England Conservatory. Piano Study with Willis Stevens, Jose Rambaldi, Robert Goldsand, and John Ogden; Orchestral conducting with Frederik Prausnitz and Attilio Poto; Choral conducting with Abraham Kaplan. Appearances as pianist and conductor across the United States. Numerous compositions for dance. Formerly: pianist for Martha Graham Dance Company.

JOHN STOVALL

(String Bass)

B.M., New England Conservatory. String Bass study with Stuart Stankey and Lawrence Wolfe. Member: Boston Symphony Orchestra. Former member: Houston Symphony, New Orleans Symphony, Indianapolis Symphony.

MICHAEL STRAUSS

(Opera Music Director, Vocal Coaching)

B.M., University of Cape Town. Piano Study with Thomas Rajna, Lamae Crowson and Laura Searle. Performance with Cape Town Symphony and South African National Orchestra. Pianist and/or coach for CapeTown Festival Players, Cape Town Arts Board Orchestra, South African Broadcasting Co., University of Witwatersrand, Johannesburg School of Music, Crittenden Opera Workshop, Boston Lyric Opera.

ANDREA TAYLOR-BLENIS

(Jazz)

B.F.A. University of Massachusetts. Additional study, Royal Scottish Dance Society and Jacob's Pillow. Performance with Concert Dance Company of Boston.

ANNIE THOMPSON

(Speech)

B. Ed., University of Liecester, England; M.F.A. in Directing, Brandeis University. Studies modern dance and mime in London, Alexander Technique in Boston with Joe Armstrong and Neal Katz, and Functional Voice Technique with Eugene Rabine from Germany. Has performed with repertory companies in England and street theater projects in Northern Ireland. Currently performs story telling programs in Greater Boston Schools, and acts and directs with her own theater company, Words Move. Has taught at Brandies University and Jeannie Lindheims Theater Workshop School. Private teacher of voice therapy and vocal coaching.

EMIKO TOKUNAGA

(Ballet, Modern, Pedagogy)

B.F.A., University of Utah; M.A. (Cultural Anthropology), New York University. Director of Tokunaga Dance Ko., which has a repertory of over 100 works and more than a dozen productions. The company has performed nationally and internationally over 2,00 times and presented unique workshops and masterclasses in over 40 institutions. As a cross-cultural, interracial bridge between Japan and

America, the company has received numerous awards from both countries and funding from the Japan-United States Friendship Commission in both countries, the National Endowment for the Arts (16 years), and the NYC Department of Cultural Affairs (8 Years). Annually produces Asian festivals for The New York and Queens Botanical Gardens. A prodigy of Pearl Primus, she lectures on "Japan, its People and its Ways" for universities and corporations. Facilitates teaching seminars for City Center Theater and choreographs chamber ballets in New York and Boston. Organized dance archives for Harvard and Radcliffe and The Boston Conservatory. The Tokunaga's internationally known "coordinated concepts" in teaching originated at The Boston Conservatory.

MEL TOMLINSON

(Ballet)

B.F.A., North Carolina School of the Arts. Career as principal dancer with companies such as Agnes DeMille Heritage Dance Theater, Alvin Ailey American Dance Theater, Dance Theater of Harlem, New York City Ballet, North Carolina Dance Theater and Boston Ballet. Guest teaching for Ft. Wayne Ballet School, South Carolina Governor's School, Dallas School for the Arts, Greensboro Civic Ballet. Movies including *Leonard Part VI* with Bill Cosby and *A Piece of the Action* with Sidney Portier and Bill Cosby. Television appearances including *With a Clear Voice* on NBC, *A Salute to Alvin Ailey* with Bill and Camille Cosby on NBC, *Dance America* on PBS. Master teacher for Boston Ballet Citydance Program. Awards include: Elliot Norton Award, Silver Medal in Tokyo Choreography Competition and North Carolina Prize, awarded by The New York Times.

MICHAEL VACHON

(Production Manager; Stagecraft)

B.F.A., Massachusetts College of Art. Member of The Boston Conservatory staff since 1987; experience as master carpenter and electrician, technical director, and props and set designer.

JIM VIERA

(Dance)

Numerous solo and principal performances including those with the Buraczesk Dance Co. (NYC), Marcus Schulkind Co. (Boston), Sesame Street Live (National Tour), Jeannette Neill, WGBH (Boston). Director and founder: Children's Theater Workshop. Choreography for various companies, universities, symphonies and industrials.

NAT WARREN-WHITE

(Acting for Singers)

B.A., Wesleyan University, Certificate, National Theater Institute. Additional study with Celebration Mime Theater, Actors and Directors Lab, New Repertory Theater. Performances in New York with Ensemble Studio Theater, Theater Off Park, New York Theater Ensemble. Principal roles on Spencer for Hire (ABC), The Discovery (NBC), Miller's Court (WCVB), Second Sight (Lorimar). Additional performances throughout the South and Northeast.

JANICE WEBER

(Piano)

B.M. *Summa Cum Laude*, Eastman School of Music. Piano studies with Jose Echaniz, Walter Hendl, Eugene List, Nadia Reisenberg and Cecile Genhart. Numerous solo appearances including The Boston Pops, The Handel and Haydn Society, LaHav Chamber Orchestra, American Music Festival, Atlantic Sinfonia and New Hampshire Symphony. Solo recitals in the United States and Europe including Carnegie Hall, Rare Piano Music Festival (Germany), Chautauqua Music Festival, Castle Hill, St. John's (London), Old First Concert Series (San Francisco), Victoria Museum (Ottawa), Dame Myra Hess Series (Chicago), La Gesse Foundation (France) Merkin Hall, American Liszt Festival, National Gallery of Art and U.S.I.A. tours of Turkey and Yugoslavia. Recordings of Liszt (1838) Transcendental Etudes and Strauss Waltz transcriptions for IMP Masters (Pickwick).

PATRICIA WEINMANN

(Opera Studio)

B.F.A., S.U.N.Y. at Stonybrook; M.M., The Boston Conservatory. Directing experience at Central City Opera, Boston Lyric Opera, Ashlawn Opera Festival, Mississippi Opera North, and the City of Boston's First Night Festival. Education Consultant for Utah Opera, formerly Director of Education for Boston Lyric Opera; guest lecturer, Dartmouth College; Arts Consultant for the College Board in New York; member, Academic Advisory Panel for the New England Regional Office of the College Board.

CRAIG WICH

(Voice)

B.M., Ithaca College; M.M., Boston University. Artistic Director, The Opera Lab (Boston). Numerous directing engagements including The Friends of Doctor Burney (Boston), Boston University, Alea III, Dinosaur Annex, Library of Congress. Numerous solo and recital performances throughout the Northeast. Recipient: Boston University Award for Excellence in Opera, Opera Fellowship Award (Boston University), N.A.T.S. Eastern Regional Award, Best Actor-New York Regional Competition.

ANTHONY WILLIAMS

(Dance, Movement for Singers)

Primary dance training with Tatiana Babuskina, former prima ballerina of the Lithuania Ballet, and E. Virginia Williams and Sydney Leonard of the New England Civic Ballet School. Additional study with Sam Kurkjian, Maggie Black, Hector Zaraspe, Frank Bourman and Robert Joffrey. A charter member and former principal dancer of the Boston Ballet. Additional principal positions with Joffrey Ballet, the Royal Winnipeg Ballet, National Ballet of Norway, and Boston Repertory Ballet. Guest artist performances with Gulbenkian Ballet of Portugal, Connecticut Ballet, State Ballet of Rhode Island. Performed "Von Rothbart" in Swan Lake opposite Dame Margo Fonteyn. Co-Founder and Co-Artistic Director of Ballet Theater of Boston. Artistic Director: American Concert Ballet and the Chambers Ballet Company. Currently teaching for the Granite State Ballet and Wellesley College.

MARY WOLFF

(Choreography, Modern, Folk Dance, World Dance, Research and Bibliography)

B.A. in history and philosophy, Duquesne University; M.A. in folklore, Indiana University; M.A. in dance, University of California, Los Angeles. Recipient, Massachusetts Council for the Arts and Humanities Grant in 1975; finalist in choreography for the Artists Foundation Fellowship in 1981; Arizona Commission on the Arts Choreographic Fellowship in 1988; choreographer for festive film "Once Around," in 1990. Guest choreographer for folk, modern and ballet companies. Former faculty member: The Uni-ver-sity of Arizona.

PHOEBE WRAY

(Acting, History of the Theater, Cultural Perspectives)

Extensive work as actress/director/writer in the Off-Off Broadway Movement in New York City. Resident Director at La Mama; In original cast of Balm In Gilead, French Gray; Leading Lady at Champlain Shakespeare Festival (Vermont) three seasons, appearing in As You Like It, Henry VIII, Merry Wives of Windsor, Richard II, Othello, Antony and Cleopatra, others; Played Lady Macbeth and Viola for Boston Herald-Traveller Rep Company, Boston; Leading roles in Regional Theater and summer stock, Off-Broadway at Brooklyn Academy of Music and Actor's Playhouse; Directed three plays at the Globe Playhouse, West Hollywood, including award-winning Henry VIII and Cromwell; Winner of Honorable Mention as writer/director of short narrative Persephone, Sony Annual Video Awards (1986); Video director/writer at EZTV Video Gallery, Hollywood, syndicated on cable; Six plays produced in New York and Los Angeles; Toured with jazz trio "Shelton, Blake & Wray" throughout the USA including the

Bon Soir, New York and The Sands, Las Vegas; Writer of numerous songs performed by Lainie Kazan, T.C. Jones, Brock Peters and the rock band Condor; Roles in five films, numerous television appearances; Winner Weathervane Best Actress Award (Ohio); Artist-in-Residence, Colby College; Richard King Mellon Fellow, Yale University (1981-82); Assistant Professor of Drama, University of Southern California (1986-88); Member of AEA, SAG, AGVA, ASCAP; Currently directing in Boston area.

RUTH WRIGHT

(Flute)

B.M., Eastman School of Music. Flute studies with John Fisher, Joseph Mariano, William Kincaid and Marcel Moyse. Orchestra positions with Virginia Symphony, Gershwin Concert Orchestra, North Carolina Symphony, Philadelphia Little Symphony, Assistant Principal Flute in National Symphony Orchestra in Washington, D.C. for 13 years. Chamber Music with Marlboro Festival, Theater Chamber Players (D.C.), Cheltenham Chamber Series, 92nd St. "Y" (NYC). Former faculty: American University; Lowell State University; Boston University.

DANIEL WYNEKEN

(Diction)

B.M. *Cum Laude* California State University, Sacremento; M.M. New England Conservatory. Opera and Diction coach for Crittenden Opera Workshop, New England Conservatory and Central City Opera.

PAMELA YANCO

(Music Education)

B.A., Wells College; Teachers Certificate in Orff-Schulwerk, University of Lowell; Private study on Guitar and Early Instruments. Former Faculty: Orff-Schulwerk Course, University of Lowell; Milford Public Schools; Brockton Public Schools. Currently: Orff Music specialist, Thacher Montessori School, Milton, MA; Director, *Eine Kleine Konzort*, recorder ensemble and *Allegro*, women's vocal ensemble.

LAURA YOUNG

(Dance)

Former prima ballerina with Boston Ballet. Known world-wide for her performance of more than 65 leading roles in classic, modern and contemporary ballet. Best known for her interpretations of the title role in *Giselle*, Odette/Odile in *Swan Lake*, Sugar Plum Fairy and Snow Queen in *The Nutcracker*, *Coppelia*, Esmeralda Pas de Deux, Tarantella Pas de Deux, *La Sylphide*, *Rodeo*, *The Four Temperaments*, *Allegro Brillante*, Kitri/Dulcinea in *Don Quixote* and *Raymonda* Act III. Performed extensively abroad including the first American balletic tour of the People's Republic of China by Boston Ballet in 1980, and in triumphant performances as Odette/Odile with guest star Rudolf Nureyev in Boston Ballet's London debut of its *Swan Lake* in July 1981. Currently Director of Boston Ballet II and Principal of the Studio at Boston Ballet School.

OWEN YOUNG

(Violoncello)

B.A. *Cum Laude*, M.M., Yale University. Studies with Aldo Parisot, Anne Martindale Williams, Michael Grebanier, Eleanor Osborn. Member: Boston Symphony. Former member: Pittsburgh Symphony, Atlanta Symphony, New Haven Symphony. Tanglewood study with Yo-Yo Ma, Joel Krosnich, George Neikrug and Ronald Feldman. Former faculty: Duquesne University, Carnegie-Mellon University. Active recitalist and chamber music musician in the U.S. and abroad.

KAYLA ZALK

(Laban Movement Analysis)

B.A., The University of Michigan, Graduate studies, Tufts University and Columbia University, Certified Movement Analyst, Dance Notation Bureau. Performer, choreographer and teacher of movement and notation for colleges, universities and companies throughout the United States including Brandeis, University of California at San Diego, SUNY Purchase, Laban Institute of America, NYU, American Lyric Theater. Numerous publications.

NANCY ZELTSMAN

(Marimba)

B.M. New England Conservatory. Solo marimba recitalist throughout the United States and Europe, including appearances in Vienna, Graz, Linz, London, Malmo (Sweden), New York, Los Angeles and Boston. Co-founder of "Marimolin" duo. Radio performances on ORF, Graz; B.B.C., London; WQXR, New York; WGBH, Boston. Has presented seminars at Brucknerkonservatorium, Royal College of Music, Ithaca College, San Francisco Conservatory, University of California-Davis, Rice University, UCLA and the University of Wisconsin-Madison. Recipient of grants from: Massachusetts Council on the Arts; National Endowment for the Arts; New England Foundation for the Arts.

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Location

The main Conservatory building is at 8 The Fenway, Boston. It is one door south of the intersection of Boylston Street and The Fenway, two blocks west of Massachusetts Avenue. Parking in the area is very difficult. Public lots are indicated by "P" on the map (reverse side). Do not park in areas marked "Resident Parking". You will be towed.

Directions

From the West

1. Massachusetts Turnpike to Allston/Cambridge exit; bear RIGHT at end of exit ramp.
2. Take Storrow Drive toward downtown Boston.
3. Take Fenway exit (Route 1 South); exit ramp becomes overpass crossing Commonwealth Avenue.
4. Bear LEFT at traffic signal at end of overpass. The Conservatory is directly ahead.
5. Bear LEFT at next signal. you are eastbound on Boylston Street. Park wherever possible (see map).

From the North

1. Interstate 93 to Storrow Drive exit.
2. Storrow Drive to Fenway exit (Route 1 South).
3. Follow steps 3, 4, and 5 above.

From the South

1. Interstate 95 to 93 (Boston).
2. Take Mass. Ave. exit.
3. Bear RIGHT at exit ramp.
4. Follow Mass. Ave. to Westland Ave. (1/2 mile). Symphony Hall will be on left.
5. Be in left hand turn lane (Westland Ave.). Follow to Fenway Road and along to #8.
6. Park in Avis lot on Westland Ave. or Boylston lot (see map).

Public Transportation

1. Take Green line to Hynes/ICA. Exit station. You are on Mass. Ave. Turn LEFT.
2. At corner (Boylston) turn RIGHT, walk two blocks to Fenway.
3. School is second building off corner (#8).

Hotels

The Boston Conservatory is three blocks from both the Sheraton Hotel and Prudential Center and the Back Bay Hilton*. Other area hotels include the Lenox at Boylston and Exeter Streets (6 blocks); The Copley Square on Huntington Ave. (7 blocks); The Collonade, also on Huntington (5 blocks): The Copley Plaza at Copley Square (8 blocks); and the Midtown Hotel* on Huntington Ave. (5 blocks).

* Ask for discounted "Prospective Student" rates.

The Boston Conservatory

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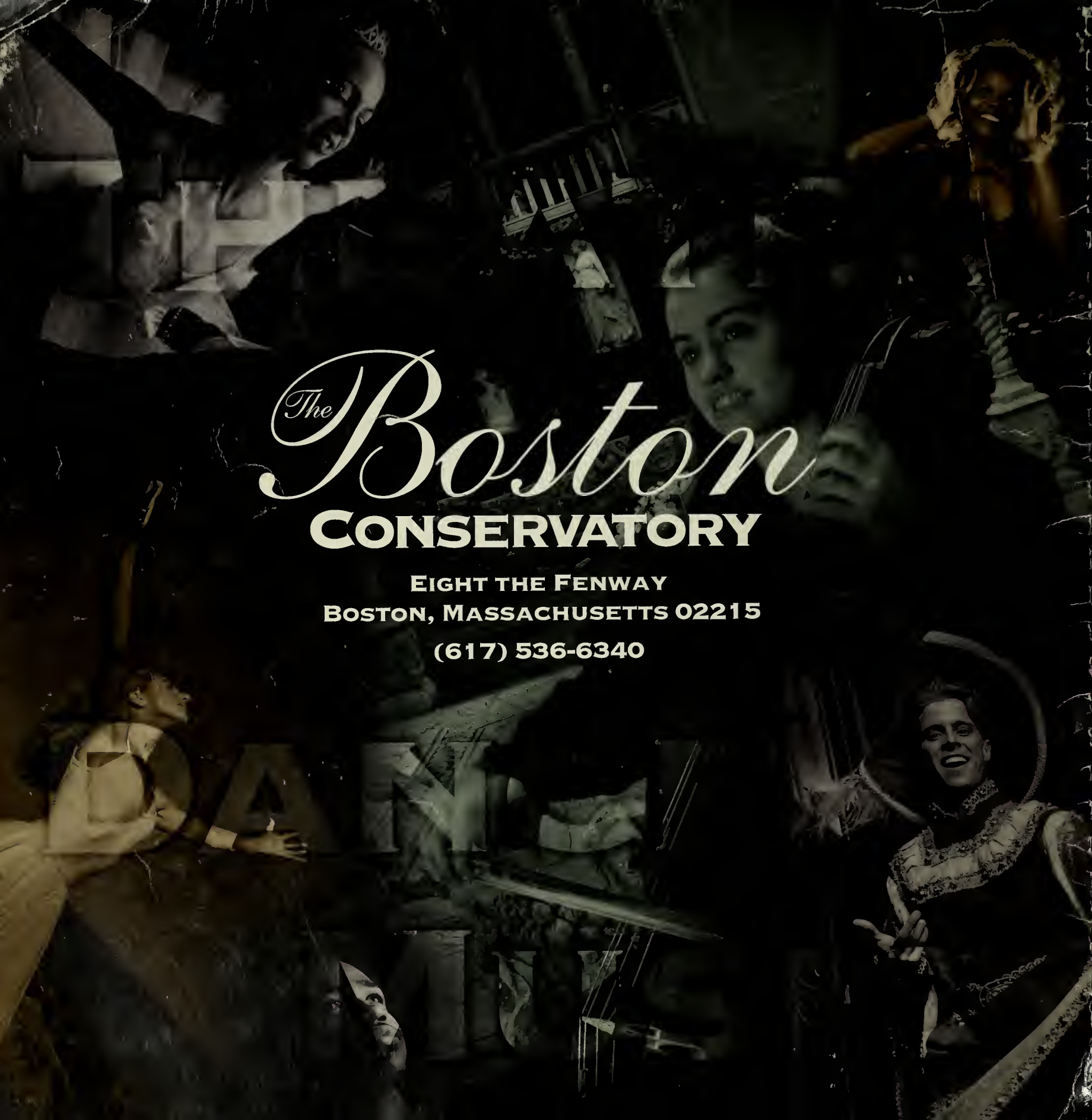
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